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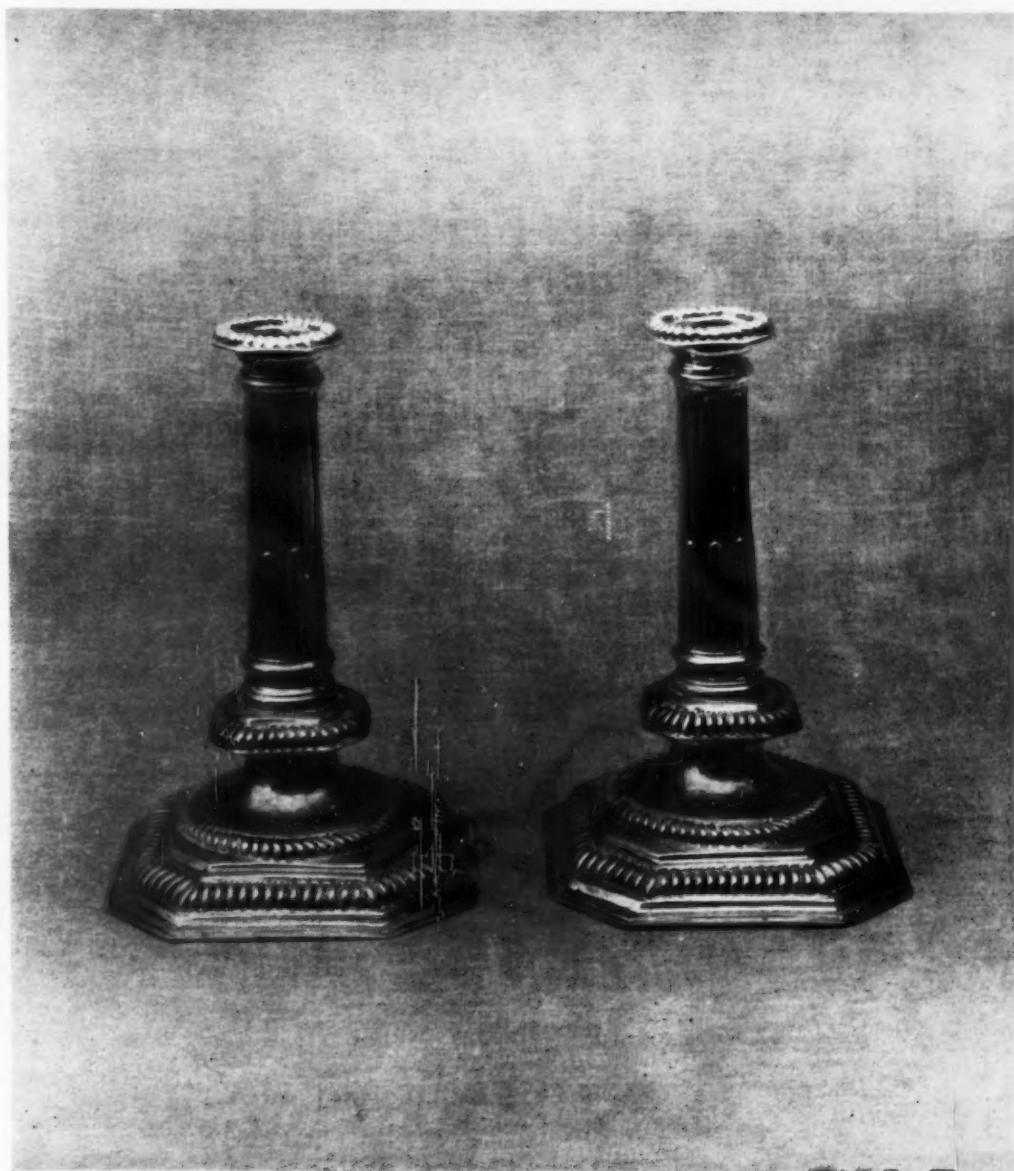
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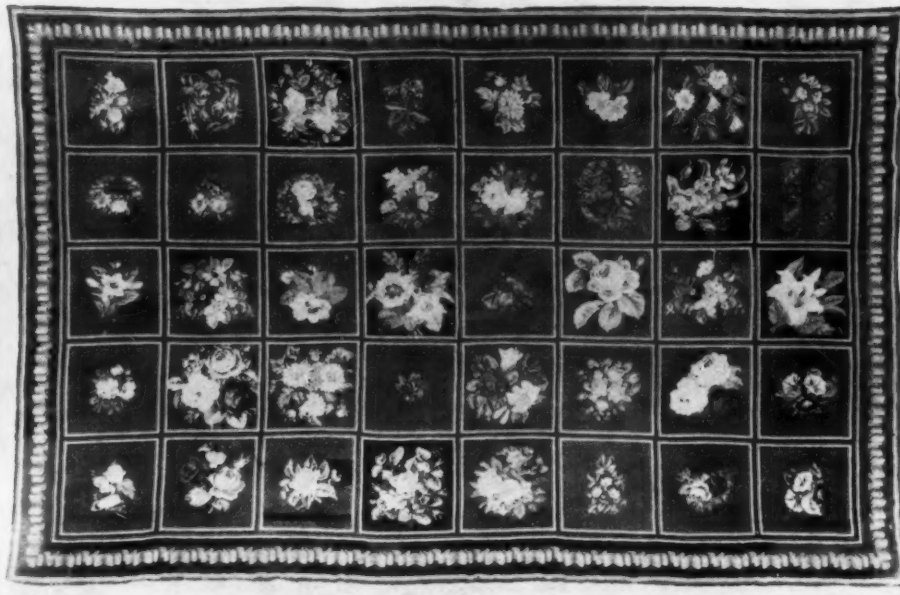
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The Magazine of the Arts for Connoisseurs and Collectors

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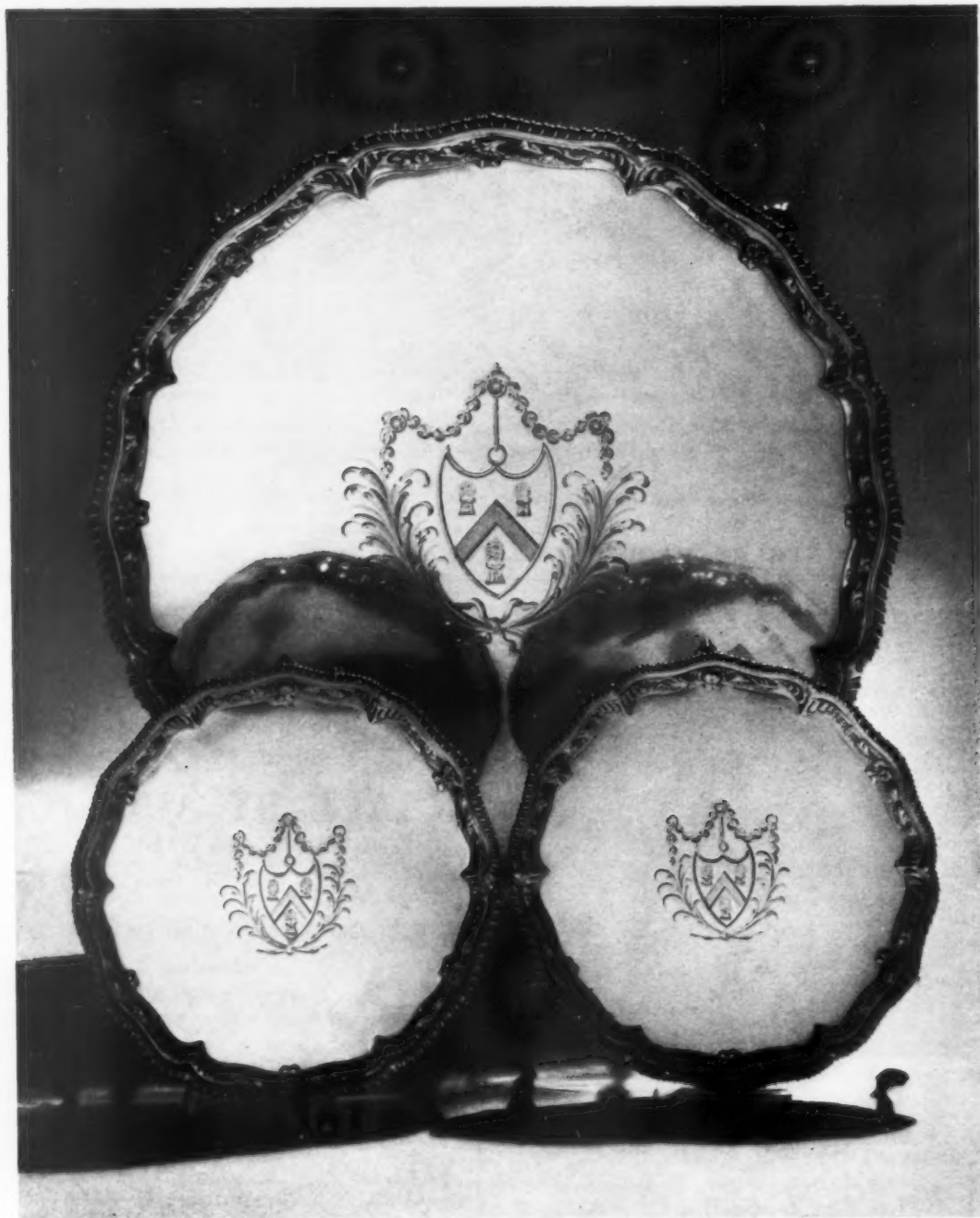
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CURRENT SHOWS AND COMMENTS

THE ACADEMY TRIUMPHANT

By HORACE SHIPP

THE Winter Exhibition at Burlington House is in every way a triumph for the Royal Academy. This is what the Royal Academy is about. These are the centuries-old roots of the great tradition, drawing deeply from the dual idealisms of European civilisation: Classicism and Christianity. During the half millenium of the Renaissance they grew and flowered in Italy, and then, thanks to our collectors, connoisseurs, artists and their patrons, they were transplanted here and British art drew its nourishment from the same roots. If we contributed our native romanticism that, too, can be traced back to these origins. All roads lead back to Italy. Only those of our own recent decades lead to Paris; and it has yet to be seen whether they prove to be *culs-de-sac*. So, in its fundamental meaning this Exhibition is the Royal Academy re-asserting the humanistic tradition and striking back at the anarchic and life-denying art for art's sake in contemporary fashions.

The planning of successive Winter Exhibitions must be a recurring nightmare to those responsible at the R.A. The splendour of the past is itself a drawback, for all those of us who remember the marvels of the Italian, French, British, Chinese, and Persian exhibitions of approximately thirty years ago will be in danger of making odious comparisons, since such magnificence cannot be repeated. Once or twice of recent years there has been something of a makeshift. This time we have a show based on an excellent idea, carried out with taste and scholarship, yet popular enough to appeal to the wider general public. It should be a tremendous success, and one wonders whether the only criticism is that nine weeks opening is not enough.

The delight of this one is the feeling of solid scholarship which lies behind it. Separate sections have been dealt with by their respective experts, and the result is a build-up as logical as it is scholarly and varied. The contrapuntal idea of presenting British artists in Italy, and of showing a few clear instances where the Italian influence has clearly operated, gives a vibration which could never be achieved with the usual chronological arrangement. When, for instance, in the very first gallery you find the early seventeenth century William Dobson echoing a work by the Dutch Mattias Stomer, which in turn echoes his master Honthorst that disciple of the Caravaggesque, we seem to have strayed far from Rome. But, in fact, this is precisely the idea of the Exhibition, and the unity of the arts is underlined by it. In that same room, too, are the Mytens portraits of The Earl of Arundel and his wife posed in their sculpture and picture galleries as reminder of the fact that they were among the first collector-patrons of Italian Art over here and so powerful an influence on Charles 1st (in justice the order of these two should have been reversed). Thus we have beginnings at the beginning, and the challenging logic which justifies itself throughout. Many of the works in the first two



Panel: 19 by 14½ in.
THE MADONNA WITH THE YARNWINDER. By Leonardo da Vinci.
Loaned by the Duke of Buccleuch to the Exhibition "Italian Art and Britain"
at the Royal Academy.

rooms come from the collection of King Charles, dispersed by Puritan zeal at the time of the Commonwealth and bought back for the Royal Collections later. The loans to this exhibition from Her Majesty the Queen, both of paintings and drawings, are among the most impressive of the works shown. Among the greatest of these is the splendid Tintoretto, *Esther and Ahasuerus* in Gallery III.

In that Gallery we have a splendour of Venetian Art which has always enthralled us, for in our grey climate we yearn for brilliant colour. With due restraint the British artists who sat at Titian's feet, even Sir Joshua, have been omitted from this room. One of the loveliest portraits in the Exhibition, the *Young Man with a Glove* by Giorgione or Titian, is here.

Then, just when the exhibition seems to be settling down to emulation of the National Gallery, the exciting interchange of the Eighteenth Century and the Grand Tour breaks in. Portraits of the gentlemen-connoisseurs are here with the Claudes and Poussins, the Canalettos and Guardi's which they brought back; and so is Wright of Derby marvelously portraying the *Fireworks at Rome* or the *Grotto at Naples*, Turner intoxicated by the sunshine of the South,

Ruskin recording the Stones of Venice (rather dully for him) in eight drawings from the Ashmolean, and at last the Victorians such as Holland, Etty, Watts and Eastlake. It was good to pay tribute to Eastlake for his glorious part in early-Italianising the National Gallery; but, alas, his pictures cannot stand up to the challenge of this exhibition.

The turn towards the early masters of the High Renaissance and before it, which he encouraged, yields the ultimate splendour of the Exhibition in the Lecture Room and in Gallery I. Here are a succession of masterpieces from the 14th century onwards and the arrangement is breathtakingly lovely. The Academy's own Michelangelo marble relief; Botticelli's Portrait of one of the Medici; Leonardo's exquisite *Madonna of the Yarnwinder*; the Raphaels, the Bellinis: the treasures cover all schools.

A chronological order would have spelled anti-climax, and even as it is there is that danger; but there yet remains the thrill of the recently discovered decorative Guard's, which alter our conception of that artist by introducing a new glory to his oeuvre. Two more Galleries given over to the latest fashion in Italian art collecting and connoisseurship, the Seventeenth Century, yield yet another surprise. They have been under the supervision of that scholarly collector, Mr. Denis Mahon, and contain among other things nearly two score from his own magnificent collection. He almost apologises in the note which introduces them; but no excuse is necessary, for the works and his own expert notes are more than justification.

Still I have not mentioned the drawings, which, always the basis of this grand art, yield perhaps the most perfect aspect of it and of the British genius for collecting and connoisseurship. These again are displayed with the utmost skill, grouped under the magnificent individual collections; and the two rooms are incredibly rich with massed Leonardo, Michelangelo, Parmigianino, Raphael, Florentine, and finally Venetian drawings, especially the Canalettos commissioned by that prince of dealers, Consul Smith. After the fire and wonder of the paintings this is the still, small voice. The 1960 Exhibition at the Royal Academy is among the finest.

ARTS COUNCIL EXHIBITIONS

Two other official exhibitions come from the Arts Council. One is the James Ward at the Tate, to celebrate his centenary; the other of Drawings and Water-colours from the Whitworth Art Gallery in the Arts Council's own building. Ward is his own enemy in art, as he often was in life. His grandeur can become bombast; his romanticism over-reach itself; his earnestness lapse into bathos.

"Ah, but a man's reach should exceed his grasp
Or what's heaven for?"

Browning's lines might be Ward's motto. At his best in the tremendous and romantic *Gordale Scar* at the Tate and *Bull's Fighting* from the V. and A. he is superb. He builds on knowledge and fine draughtsmanship, and follows the forms in nature with his Rubensesque brushstrokes. Rubens was consciously his model. His training as an engraver gave him precision, as the drawings in the entrance room testify. He was, alas, an angry young man (and an even angrier old one) of his time. He had all the most vicious of the Victorian virtues: was bitterly religious, frustrated, unlucky and disappointed. A wayward artist, and I had a feeling that the exhibition does not quite do him justice.

The Whitworth Exhibition is entirely satisfactory, for the Gallery possesses some of the loveliest English drawings and water-colours—Cozens, Towne, Turner, Blake, Palmer, especially—as well as some Old Masters and modern foreign ones. The hundred and six selected are beautiful, indeed.

NEW YEAR MISCELLANIES

At the Leicester Galleries the New Year opens as usual with a miscellaneous show, high in quality and catholic in taste: the Entrance Room of Drawings; the Reynolds Room chiefly of those artists who have established themselves earlier this century (often, in fact, have been discovered, encouraged, and established by the discerning policy of the directors of the Leicester Galleries); the Hogarth Room of more modern and abstract work.

One glance back at the Old Masters is a notable sepia *Self Portrait* sketch by Romney, free and bold as his sketches invariably are, and all the better in that it was evidently a labour of love given to a favourite pupil. Another portrait, *Mrs. Winifred Burger* by William Coldstream, demonstrates his scholarly style and his charm. Ruskin Spear's *Hastings*, William Roberts' *News* of about 1927, some Sickerts, Elinor Bellingham Smith's three works: the anthology is full of striking individuality. The centre of the Reynolds Room is given to another sculpture by Lawrence Atkinson, *Memorial*, an important stone carving in his vein of early abstract. The modern room is dominated by Merlyn Evans' *Crowd at Waterloo*, slightly more figurative than his early manner. An impressive Henry Moore bronze, *Three Motives against a Wall* is exciting in the Henry Moore way.

The New Year Miscellany at the O'Hana Gallery features many of the artists whose work we have seen there in successive one-man shows. Such is Jo Jones with her *Mannequin Rose* and Aizpiri who has a *Flower-piece* of great charm. His loose and broken touch is happiest with flower forms. The prevailing mood of the exhibition is abstract, or at least feels out towards abstraction, and several important *Compositions* by André Bicat are among the works shown. His colour harmonies in rich blues and greens with tiny touches of contrasting red and orange have characteristic appeal. A more figurative work, striking for its imposed pattern, is *Boats* by Weiss; that, too, is prevailingly blue in its colour scheme. Back to abstraction, there is Soshana, whose one-man show is to follow this at the O'Hana Gallery. She gives an impression of flying figures, but this may be nothing more than the hazards of Action Painting. One looks forward to seeing a larger selection of her work. In common with many of the experimentalists of our time she occasionally builds up her impasto almost into low relief. The work of Willi Rondas stands apart from the rest, for he is a Surrealist, and his picture which affects juxtaposition of mountain scenery, a mirrored piano keyboard, and a female form is intriguing in this kind.

THE INNOCENT EYE; BUT IS IT?

Something of Surrealism is also in the work of Edgard Tytgat, a Belgian artist included in an exhibition entitled "the Innocent Eye" at the Crane Kalman Gallery. One-time devotion to Freud and a Puritan upbringing having early annihilated my own innocent eye, I have my doubts about the justification of the title; but certainly in Tytgat's own work and elsewhere in the exhibition there is a certain naïveté, whether real or assumed. A splendid Christopher Wood of *Mousehole* is outstanding, and Celso Lagar from Spain works in the same vein. Gwen John with her quietism almost at a whisper; Lowry, fine with *Beach* and *Promenade* but comic (unconsciously?) with *Invalid Carriage*—I believe he fails on large-scale figures; and Alan Lowndes whom Crane Kalman introduced from the North: these make fascinating contributions to an exhibition which proves that painting has paths other than the wilderness of abstraction and pictures about nothing but picture-making.

FINE BRITISH PEWTER IN AMERICAN COLLECTIONS

By A. SUTHERLAND-GRAEME, F.S.A.



Figs. I and II.
A pair of rare pewter
candlesticks showing the
Touch of Hugh Quick.
Size 9½ in. high.

IT would, I think, be difficult to find a piece of American pewter in any British collection. The British collector takes, as a rule, little interest in pewter other than that of his own country; and when he does, it is usually of European Continental origin; and as most of the really fine Continental pieces are already in museums, private collections abroad, or perhaps in America, he has to satisfy himself, anyhow as a beginner, with such things as French or Belgian sets of cylindrical measures.

The American collector, however, is, as I have already hinted, much wider in his outlook, and there are quantities of British pewter to be found across the Atlantic. And it is not only the ordinary stock-in-trade of the British dealer that finds its way on to American shelves. Here and there are to be seen pieces of the highest class in their respective groups, and it is my purpose here to illustrate some of these which are outstanding, and probably the equal of, if not superior to, anything of similar type in this country.

Fig. I illustrates a pair of candlesticks, a notable exception to the rule that pewter articles were made solely for utilitarian purposes. They are 9½ ins. in height and 7½ ins. across base parallels, and have obviously not been touched for the better part of two centuries. They are covered by a fine glowing black patina which it would be disastrous to try to remove, as there is little doubt that the surface would be ruined and holes appear. As a general rule it is advisable not to attempt any drastic acid treatment to remove black skin and expose virgin metal on these ancient pieces. I remember seeing a fine old charger bearing an engraved inscription and a late XVIth century date, in itself an exceedingly rare feature; it was covered, like these candlesticks, with a fine black patina; I saw it again some years later, during which interval its owners had attempted to "clean" it; as a result the inscription and date were ruined and the charger looked more like a piece of lace. Returning to the candlesticks,

each bears the Touch of Hugh Quick, one of a numerous pewtering clan at the turn of the XVIIth century. This particular member struck the Touch (Fig. II) on the first of the Touch plates preserved by the Worshipful Company of Pewterers in 1674 (which date it bears); he obtained Livery in April 1685, became Upper Warden in 1704 and Master of the Company in 1708.

One who knew these candlesticks well before they went to America has given his opinion that, in the passing of the years the stems have sunk somewhat, that the double octagon base above the Syma reversa should be level and not sunk towards the well, and that, if this could be put right without harming the piece, it would add dignity to it. Next I would like to comment upon a piece of a very different kind. It is a "Scale-Plate", and in case the title does not convey a clear meaning, I show one (Fig. III) in its working position, held by the four arms of a pair of scales. This is not, however, the plate to which I am drawing attention, which is seen in Fig. IV and is quite a century older. The plate on the scales was made by Samuel Cocks in the first quarter of the XIXth century, whereas the example we are considering was made by Richard Webb, whose so-called "Hall marks" appear in Fig. V and who struck his Touch in 1687. How much it gains by the multiple reeded edge, which lifts it up from being a featureless plaque into the realm of design. Lastly I illustrate what must surely be one of the finest—probably the finest—XVIIth century flat lidded tankards in existence (Figs. VI and VII). Its proportions, its fine double curved shield-ended handle and beautifully designed wriggle-work containing birds and beasts, flowers and acorns, and the subtle entasis given to its drum, all combine to place this piece in the very top class of its type; but what causes it to stand out as unique is the line engraving of the head and shoulders of James II upon the front of the drum. Howard Cotterell, in his "Old Pewter, its Makers and Marks"



Figs. III, IV and V. At the top a pair of scales ; in the middle a Scale Plate ; and beneath the Touch of Richard Webb.

shows several tankards engraved with portraits of Charles I, evidently in memoriam pieces, made after the Restoration, as for many reasons it is hardly possible that they could be contemporary. There are also many portraits of William and Mary, and of William alone, which are contemporary ; but I have never seen the bust of Charles II nor, until shown this specimen, of James II ; and it is perhaps odd that although Charles reigned for 25 years and James for four years only, it should be the latter whose portrait should now appear, more especially as, although James achieved some popularity when, as Duke of York, he commanded the fleet which defeated the Dutch at the battle of Lowestoft in 1665, it waned later, and when he warned his brother of plots against his life, Charles replied "They will never kill me, James, to make you King". The only flaw in this otherwise perfect piece is the evidence of removed spots of corrosion which mar the face of the portrait. Unremoved spots can be seen in the illustration (Fig. VIII) of the makers Touch. This appears upon the bottom inside and is that of John Donne who became a freeman of the Company in November, 1683, and commenced business as a Master pewterer in 1686, which date appears in his Touch.

The candlesticks are owned by Mr. John M. Graham of Williamsburg, Virginia, to whom, and to the authorities of Colonial Williamsburg, owners of the Scale-plate and the tankard, I am indebted for permission to illustrate these pieces.



Figs. VI, VII and VIII. Two views of a flat lidded tankard, XVIIth century together with the Touch of John Donne.





Fig. I. Inlaid palissandre and tulipwood commode, mounted in gilt bronze by Leonard Boudin. From the Georges Luray Collection.

THE FURNITURE OF LOUIS XV THE AGE OF ELEGANCE

By CYRIL G. E. BUNT

THE reign of *Le Roi Soleil* was long and picturesque, extending from 1643 until his sun set in decadence in 1715. But, from the time when he began to "feel his feet" he exercised a policy of personal supervision over a Court which was essentially formal, but at the same time the most sumptuous (as it was the most influential) in Europe.

He set himself up as a patron of art and supreme judge in matters of taste whose destiny it was to lead the world in the arts, whose mission as he saw it was to glorify the absolute power he enjoyed and to impress upon the world the opulent dreams which have linked his name with all that was grand and impressive.

Under the guidance of Cardinal Mazarin and Colbert, his Minister of Finance, he is to be identified with the magnificence of the Tuileries, the Louvre and Fontainebleau, to furnish which massive tables, *armoires*, cabinets, etc., were especially designed, on lines as opulent as the palatial architectures, reflecting the creative spirit of Le Brun, Director of the Gobelins (founded in 1661).

As so frequently happens, change of monarchy was accompanied in the early XVIIIth century by a change in fashion; and we see, in the furniture of Louis XV, the studied magnificence of *Le Grande Monarque* gave place to a new spirit—an ideal of elegance and daintiness. The key to the change is to be found in the social atmosphere and

habits of the period. For the dominance of the art despot was succeeded by one dominated by one whose desire was for emancipation and gaiety, a sentiment shared by courtiers, men of letters, citizens, financiers and—fair women.

The stately *salon* is superseded by the smaller and more intimate boudoir. It is the change from masculine domination of Louis XIV to a more feminine taste, which naturally influenced the dimensions and design of the furniture of Louis XV. It had all the difference so easily perceivable between the strongly dramatic utterance of a typical gobelins tapestry and the dainty poetic femininity of a Beauvais or Aubusson hanging.

The XVIIIth century was the period of the elegant boudoir, when the bedroom became a place of rendezvous for more intimate friends than those who were received in the stately *salon* of reception. Thus, at Versailles, the splendid galleries of magnificent proportions were, during the king minority, divided up into smaller apartments decorated in dainty manner.

To furnish these and many other *petits appartements* the furniture underwent a radical change. There is a marked avoidance of the straight line in favour of more flamboyant treatment of the flowing curve.

The most characteristic furnishment is perhaps the type of chest of drawers known as the commode, a fine example

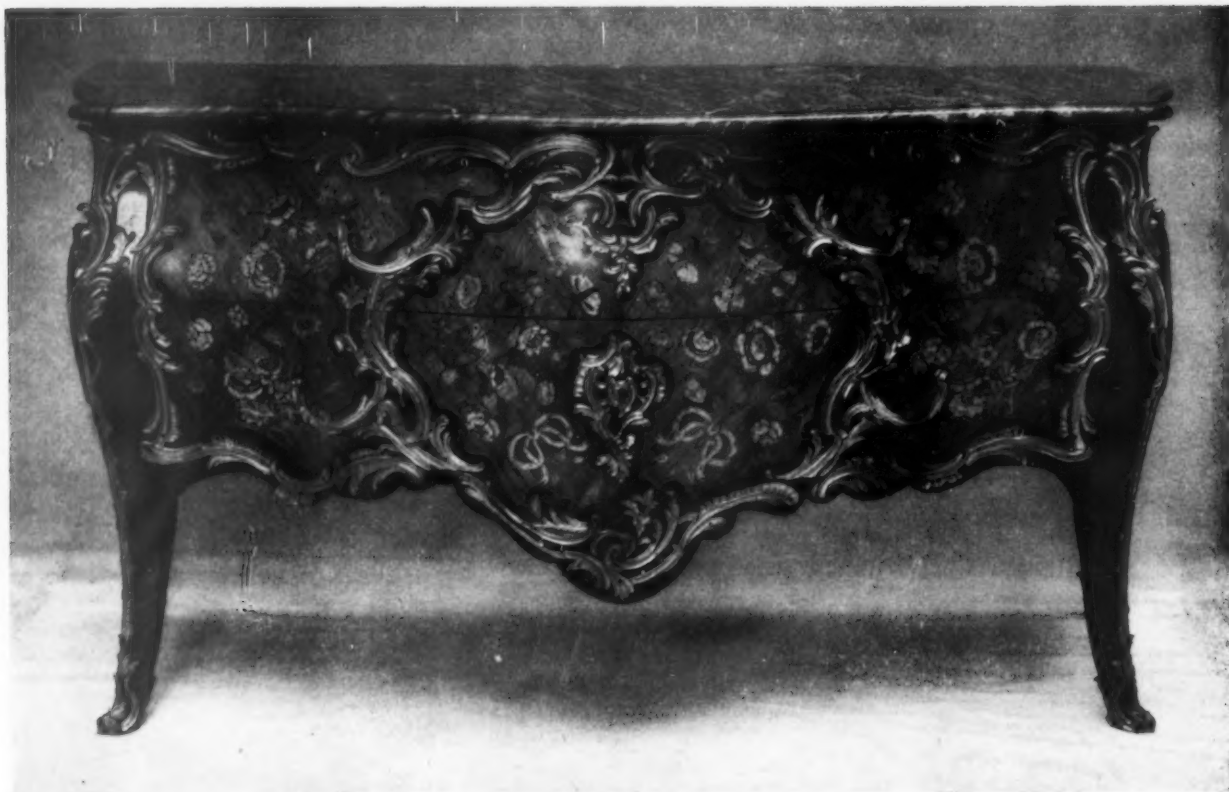


Fig. II. Marquetry commode, inlaid with branches of flowers, and butterflies on a ground of tulipwood.

of which is shown in our Fig. I. It is a Louis XV inlaid palissandre and tulipwood specimen richly mounted in gilt bronze by Léonard Boudin (op. 1761). From this we may see that the era of fine craftsmanship is continued in this reign, both as regards the cabinet work and the metal work. It came from the Georges Luray Collection, sold in 1957. Another beautiful example notable for its exquisite mar-



Fig. III. Marquetry writing table with a hidden drawer and a concealed book rest.

queterie is shown in Fig. II. In this the serpentine front of the two deep drawers is inlaid with branches of flowers and butterflies, grubs, etc., on a ground of tulipwood. The ormolu mounts of the borders, handles and corners are of foliage and floral sprays.

In very many specimens expert marquetry is a remarkable feature, always expertly handled and showing the greatest ingenuity. So much so that one is tempted to choose for illustration a selection that will exhibit the variety of imaginative devices. Fig. III shows a cleverly contrived marquetry writing table with a hidden drawer and concealed book-rest. In such a piece the extreme elegance of the slender cabriole legs is a feature in all cases emphasised by the ormolu strips and terminal feet. The sense of proportion which such an example leaves is typical of that dainty grade of fancy and beauty which appealed to the designer of "caprices" created to delight the taste of the Pompadour du Barry.

A side-table of this type of Boudin is illustrated in Fig. IV. This had a sliding top with a drawer and a mirror. The top and front points another feature of this rococo era, its indebtedness to Chinese art. Here we have Chinese love-scenes finely inlaid on a ground of king-wood. It is mounted with ormolu corners chased with laurel festoons and scrolls and a pleasing gallery of key pattern fret-work round the top. This is a piece which came from the Collection of Alfred de Rothschild (sold in 1884).

An exquisite example of bold marqueterie is seen in the tall Encoignure, from the Musée des Arts Décoratifs, Paris. The centre panel is distinguished by a pleasing trophy of musical instruments and floral sprays in which the blending of coloured veneers is remarkably skilful. It is an important piece in which we might see the master hand of Charles Cressent (1685-1768) (Fig. V).



Fig. IV. Side table from the Alfred de Rothschild collection, with sliding top with a drawer and mirror.



Fig. V. Encoignure from the Musée des Art Decoratifs, Paris, with musical instruments and floral sprays made up of blended veneers.

Chippendale, almost alone among our English craftsmen endeavoured to interpret this phase of the finest French



Fig. VI. Firescreen with gilt wood framework with scrollwork, wave ornament and branches.

cabinet makers, in his carved mirror frames, girandoles and elaborate commodes; as well as in his chased brass mounts and handles. One can almost see his work in the dainty Louis XV fire-screen shown in Fig. VI. The frame work is of gilt wood with scroll-work, wave ornament and branches. But the beautifully woven panel of tapestry, of a boy with bagpipes and dancing dog is typical of Beauvais at its finest.

These few pieces must content us for the present occasion. They are redolent of the intimate boudoir of which I have spoken which was an *ensemble* of subtle harmonies—both of form and colour in every detail. The élite of Louis Seize lived in an atmosphere of Fragonard, Natoire and Boucher and the masterpieces of the cabinet makers such as Riesener, Roentgen and Cressent—princes among the *ebenistes* who by their genius make the reign of Louis XV the finest period of French decorative art.

BRITISH MUSEUM

The Principal Trustees of the British Museum have made the following appointments:—

Mr. Arthur Hugh Chaplin to be Keeper in the Department of Printed Books.

Mr. Alexander Hyatt King, Mr. Gordon Harold Spinney, Mr. Howard Millar Nixon, Mr. John Lawrence Wood and Mr. Richard Francis Bancroft to be Deputy Keepers in the Department of Printed Books.

Mr. Douglas Eric Barrett to be Deputy Keeper in the Department of Oriental Antiquities.



Fig. I. Swansea Cabaret, impressed mark.

THE CARVER COLLECTION, SYDNEY, N.S.W.

By GEOFFREY WILLS

THE collection of porcelain and other *objets d'art* formed by Mr. and Mrs. B. W. Carver, in Sydney, N.S.W., was sold by auction in that city on two days in July last. The priced catalogue of the sale provides an insight into the esteem in which old English porcelain is held in Australia. The auction was conducted by Messrs. James R. Lawson Pty., Ltd., of Sydney, and the catalogue prepared by Mr. John Burden, an antique dealer in that city, who stated courageously in a *Foreword*: "I have personally examined each piece in this catalogue . . . the ascriptions and the datings are my sole responsibility".

The highest price in the porcelain section of the sale was realised by the pieces illustrated in Fig. I, described as:

"A Charming Swansea Cabaret Set, decorated apple-green cornucopias with flowers, gilt arabesques and borders in the classical style, dolphin handles to covers; comprising teapot and cover, milk jug, sugar basin and cover, cup and saucer, on shaped tray; circa 1825; impressed mark", which fetched the sum of £273.*

Other pieces of Welsh manufacture included the following:

"57 A Rare Nantgarw Classical-shaped Vase, on four lion-paw feet and square base, painted Billingsley roses and heavily gilt; height 5½ in.; circa 1820; marked Nantgarw in red. (55 gns.).

*N.B.: Prices are in Australian Pounds.

58 A Fine Nantgarw Plate, moulded border and gilt dentil edge painted bouquet of flowers in overglaze blue; circa 1820; impressed mark. (25 gns.).

63 A Swansea Plate, painted blue convolvulus, probably by Billingsley, and with gilt borders; circa 1820; impressed Swansea. (18 gns.)."

Allowing that all the above pieces were in good condition, these prices are not at all high by London standards, as the auction rooms of the capital are always the scene of fierce competition among collectors whenever Swansea and Nantgarw appear for sale.

The first evidence in the catalogue that this auction was not held in England is revealed by the noticeably high prices realised by a group of XIXth century pieces:

"71 A Fine Old Coalport Dinner Plate and Deep Plate to Match, with moulded borders, enamelled floral bouquets in brilliant colours; circa 1840. (Deep plate repaired—6 gns.).

72 A Large Oblong Meat Dish, to match, painted in very brilliant colours; size 21 in. by 16 in.; circa 1840; impressed 7; also small Meat Dish to match (repaired). (29 gns.).

Note: The attribution to Coalport follows modern research. This type of porcelain has always been called Nantgarw or Swansea. This could be so, as the question is not finally settled.



Fig. II. Longton Hall plate, the border with a raised pattern of strawberries and leaves. Diameter 11 in.

73 A Magnificent Venison Dish to match, with draining well, beautifully painted in brilliant enamels; size 24 in. by 18 in.; circa 1840. (37 gns.).

New Hall china would seem to be in greater demand in Sydney than it is in the British Isles, for a coffee cup and saucer "decorated borders of iron-red festoons" fetched 4 gns., and a better specimen, "decorated Chinese figures in colour", was sold for 6 gns.

English west-country porcelain, Bristol and Plymouth, sold tolerably well. The demand for it in Australia may well be due to the presence there of the descendants of the many west-country tin-miners who left this country in search of gold. Typical examples in the Carver collection were:

"93 A Bristol Tea Caddy and Cover, decorated green and gold festoons, circa 1775. (£36.5.).

94 A Very Fine Bristol Coffee Cup and Saucer, decorated husk and rose borders and heavily gilt; mark X in blue and numeral 3 in gold; circa 1775. (38 gns.).

Note: From the famous Trapnell collection.

Fig. III. (Centre) Derby candlestick. Height 10 in. (Left and right) Bow Cupids. Height 5 in.

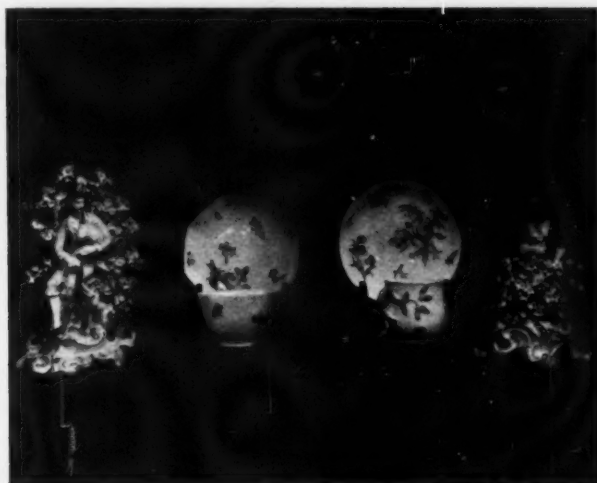


Fig. IV. (Left) Derby shepherd. Height 7 1/2 in.; Chelsea cup and saucer, red anchor mark. (Right) Chelsea cup and saucer, red anchor mark and '21'; Bow figure of Spring. Height 6 1/2 in.

115 A Very Fine Bristol Milk Jug and Cover, with scale-green borders, painted floral bouquets and sprigs in rich enamels; red mark; circa 1775. (72 gns.).

However, as in London, damaged goods are less desirable, and two "Bristol handle-less cups and saucers, decorated scattered flowers in enamel colours" fetched only two guineas.

One would like to check the cataloguer's attribution of a tea-pot and cover "of barrel shape and plain white moulded pattern, floral finial to cover; circa 1745", to Lowdin's (Lund's) Bristol, which realised 41 gns. This was followed in the sale by a further barrel-shaped tea-pot and cover, "moulded and painted flowers in colour", which was given the same early date and fetched 52 gns. It might be interesting, also, to examine "A Rare Plymouth White Glaze Figure, the actor Woodward, standing beside a pedestal; height 7 1/2 in.; circa 1765", which was sold for 60 gns.

In Fig. II is shown a piece described in the catalogue, as follows:

"124 A Magnificent Longton Hall Large Circular Dish, the border with raised strawberry leaf and berry pattern, the centre painted exotic birds on trees in colour; diam. 11 in.; circa 1755". (170 gns.).

This fine specimen is similar to one illustrated in Dr. Watney's *Longton Hall*, plate 46a, but the latter is painted in the centre with flowers. A further example from the same factory was:

"127 A Fine Longton Hall Leaf-shaped Sauce Boat, with stalk handle, enamelled green on rim and spout, painted flower sprays in enamel colours; circa 1750". (64 gns.).

Two Bow figures of Cupid, shown here in Fig. III, fetched nearly £50 apiece; which would be considered excessive in London, where they are not uncommon. Similarly, the Derby Cupid seated in an arbour of mayflowers, shown also in Fig. III, must be a rarity in Sydney where it fetched no less than 100 gns. The Bow figure of Spring (Fig. IV, right), "In blue hat, orange bodice, floral apron and striped dress . . . height 6 1/2 in.; red anchor and dagger mark" realised 175 gns., and the Derby figure of a piping Shepherd (Fig. IV, left) sold for 44 gns.

Chelsea, the favourite of all the English factories, was represented in the collection by some good examples, as follows:

"151 A Rare Chelsea Oval Dish, painted Indian plant pattern and insects from the drawings of Hans Sloane; size



Fig. V. Chelsea saucer-shaped dish painted with figures and classical ruins, red anchor mark. Diameter 6½ in.

- 11 in.; red anchor mark; circa 1755. (130 gns.).
- 153 A Very Fine Chelsea Plate, with feathered edge, painted exotic birds and insects; gold anchor mark; circa 1760. (65 gns.).
- 154 A Rare and Valuable Chelsea Oval Dish, with blue and brown feathered edge, painted bouquets and sprays of flowers; size 11 in.; red anchor mark; circa 1755. (75 gns.).
- 155 A Similar Dish, also marked. (80 gns.).
- 162 A Valuable Chelsea Vase and Cover, with frilled band, reticulated panels, female mask heads in relief forming handles, and rich floral encrustation, painted butterflies and insects in colours, cover surmounted by a bird; height 9 in.; circa 1760. (75 gns.).
- Note: This piece could possibly be Bow, although a somewhat similar specimen is illustrated in King's Chelsea Porcelain, Plate 29.
- 169 (Fig. IV, left) A Chelsea Cup and Saucer, of octagonal shape, with brown edges, painted scattered flowers in colour; red anchor mark; circa 1755. (80 gns.).
- 171 (Fig. IV, right) A Charming Chelsea Cup and Saucer, with sprig handle, painted flowers in enamel colours; red anchor mark and numeral 21; circa 1750. (75 gns.).
- 179 (Fig. V) A Chelsea Small Deep Dish, of fluted design, with 32 lobes and deep lilac edging, painted with Athenian scene by O'Neill, the famous Chelsea artist; diam. 6½ in.; red anchor mark; circa 1755. (210 gns.).
- 187 (Fig. VI) A Chelsea Small Globular Teapot and Cover, of the finest quality, with scroll handle and acorn finial, finely painted bouquets of flowers in natural colours; red anchor period; circa 1755. (200 gns.).

Another piece sold for a high price was:

"249 A Rare and Valuable Old Liverpool Soft Paste Circular Bowl, enamelled in the Chinese Famille Verte style, the interior with diaper border; diam. 8½ in.; circa 1760." This fetched 100 gns., and the compiler of the catalogue added a footnote: "A museum specimen, similar to one exhibited at Mariemonte, Belgium, in 1958. Note the recessed foot rim. Liverpool soft paste pieces are very rare, and eagerly sought when offered in England".

The following examples of Dr. Wall period Worcester



Fig. VI. Chelsea teapot and cover, painted in colours with bouquets of flowers and detached sprays. Red anchor period.

seem to show that it sells for less in Sydney than it does in London:

- "264 Dr. Wall Worcester Moulded Plate, with gilt scalloped edges enamelled flowers and rosebuds in relief in the so-called Blind Earl's pattern; circa 1765. (32 gns.).
- 265 Dr. Wall Worcester Circular Dish, with rustic handle and moulded buds, enamelled in the same pattern as previous lot; circa 1765; diam. 5½ in. (31 gns.).
- 283 A Very Rare Dr. Wall Worcester Large Cup and Saucer, of very unusual decoration, dentil edges, white field well occupied with turquoise blue drapery in festoons, fringed with gilding suspended from the edges; circa 1770 ("Lord Stormont" pattern, 57 gns.).
- 288 A Rare Dr. Wall Worcester Teapot and Cover, fluted and enamelled with scattered flowers and butterflies on an eau de nil ground; circa 1775; script W mark. (40 gns.).
- 295 A Very Fine Dr. Wall Worcester Teapot, Cover and Stand, enamelled deep pink floral sprays and insects in rococo panels with gilding, cover surmounted by floral sprig; circa 1765. (55 gns.)."

Whereas, these two items show that some Worcester is esteemed more highly in Sydney:

- "276 Dr. Wall Worcester Blue and White Spittoon, decorated floral sprays and butterflies; circa 1770; crescent mark. (22 gns.).
- 279 The Rare and Valuable Dr. Wall Worcester King of Prussia Mug, cylindrical with slightly inverted lip, printed in black from a plate adapted from a painting by Pesne with a bust portrait of Frederick the Great, and inscription R.H., Worcester, accompanied by an anchor, the mark of Richard Holdship; dated 1757; height 4½ in. (85 gns.)."

It is not an easy matter, and might well be dangerous, to draw too many conclusions from the study of an auction catalogue however clearly the lots are described. It is, however, fairly safe to conclude that Australian collectors prefer Chelsea to all the other English factories, and that figures of any make are eagerly sought at high prices.

This interestingly varied collection suffered dispersal "under instructions from Mr. and Mrs. B. W. Carver, in consequence of their decision to relinquish collecting". This is a statement that has been made all too often by many people, and it is one that it is surely almost impossible to adhere to. Surely, one only "relinquishes" in order to start collecting all over again?

A TOUCH-STONE FOR GOLD AND SILVER WARES

By N. M. PENZER

ALTHOUGH the above XVIIth century work is familiar, if only by name, to readers of Jackson's *English Goldsmiths* and the standard books on English silver, it may not be generally recognized that apart from its intrinsic value it is also of considerable interest both to the collector of anonymous literature as well as to the bibliographer, to whom the mixing up of editions and incorrectly copied or quoted title-pages is anathema. It should be explained, then, that there are two editions of this work, the first published in 1677, and the second in 1679. As the title-pages are very different and the second edition is more than twice the size of the first, it can only be the rarity of both which in the past has caused confusion with regard to date and title. With the appearance in 1945-51 of Donald Wing's *Short-Title Catalogue . . . 1641-1700* we can see just how rare the work is. The British Museum, The Bodleian, Cambridge University library, Harvard, Camb. Mass., and Yale, New Haven, Conn. are the only five libraries which possess both editions. To these we must now add the library at Goldsmiths' Hall. The Patent Office, Guildhall library, the Huntington library, San Marino, Cal. and Columbia library, New York have the first edition only, while Lincoln's Inn has the second edition only.

Wing, unable to discover the correct author, decided to enter the work under: B[adcock], W[illiam], a name previously suggested by compilers of anonymous literature catalogues, and adopted by Heal in his *London Goldsmiths*.

Fig. I.
Title-page
of the
1st
edition,
1677.

A TOUCH-STONE FOR GOLD and SILVER Wares.

OR,
A Manual for Goldsmiths,
AND
All other Persons, whether Buyers,
Sellers, or Wearers of any manner of
GOLDSMITHS Work.

DISCOVERING
The Rules belonging to that *Mystery*,
and the Way and Means how to know
Adulterated WARES from those made of the
True Standard Alloy; And what are the True
Weights appointed for weighing of the same.

Together
With the several STATUTES now in
Force for Regulating Abuses committed in that
Craft. And the CHARTER of the Goldsmiths
Incorporation taken from the Record and truly ren-
dred into English.

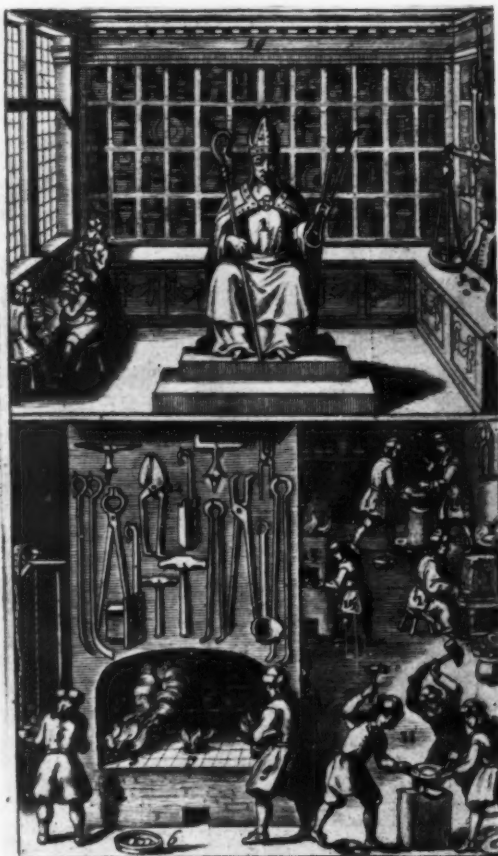
To which is Annexed
The LAWS in force against Brass Hiltes, and
Brass Buckles, &c. And Directions for Discovering the
Counterfeit Coyn of this KINGDOM. And also a
Catalogue of the Forraign Coyns, with the particular
Weights, Alloy, and Value of each Coyn.

By W.B. of London, Goldsmith.

London, Printed for John Bellings in Cliffords-in Lane,
And Thomas Bassett at the George near Cliffords-
Inne in Fleet-street, 1677.

Fig. II (left):
The Frontispiece
to both editions.

Fig. III (right):
Intent of the
Frontispiece.



The Intent of the Frontispiece

- 1 St. Dunstan, The Patron of the Goldsmiths Company.
- 2 The Refining Furnace.
- 3 The Test with Silver refining on it.
- 4 The Fining Bellows.
- 5 The Man blowing or working them.
- 6 The Test Mould.
- 7 A Wind-hole to melt Silver in without Bellows.
- 8 A pair of Organ Bellows.
- 9 A Man melting or boiling or heating Silver at them.
- 10 A Block with a large Anvil placed thereon.
- 11 Three Men Forging Plate.
- 12 The Fining and other Goldsmiths Tools.
- 13 The Assay Furnace.
- 14 The Assay Master making Assays.
- 15 His Man putting the Assays into the Fire.
- 16 The Warden marking the Plate on the Anvil.
- 17 His Officer holding the Plate for the Marks.
- 18 Three Goldsmiths, small Workers at work.
- 19 A Goldsmiths Shop furnished with Plate.
- 20 A Goldsmith weighing Plate.

A 2

I Do

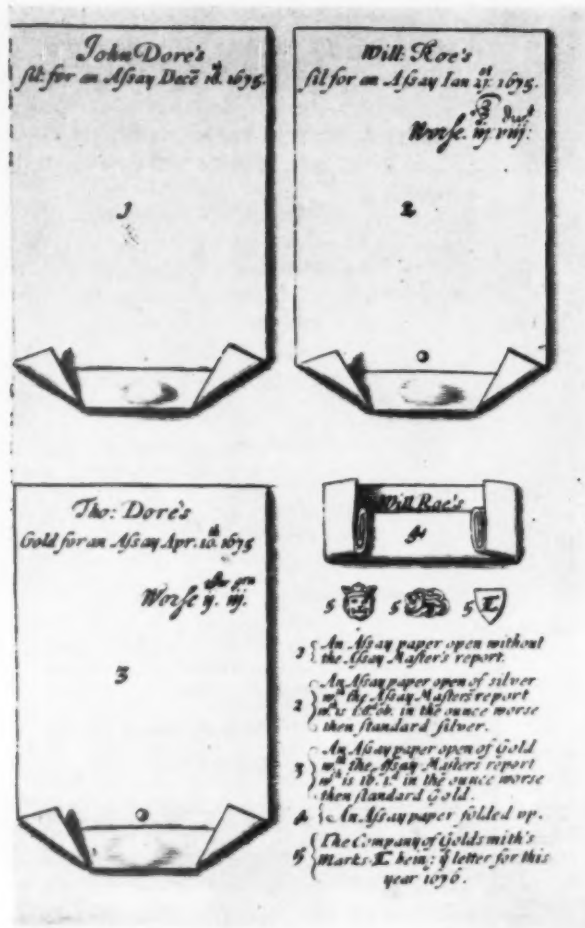


Fig. IV. Plate showing the use of an Assay paper.

All we know of this man is that he was made free of the Long Bowstring Makers, but as he was exercising the trade of a goldsmith was "sworne to the Ordinances" of the Goldsmiths' Company on Sept. 9th, 1668. The Patent Office, however, attribute the work to William Browne, but all Heal can tell us of him is that he worked in Foster Lane and was buried in 1710. Another aspirant to the authorship is William Boteler (or Botelier). The former Clerk of the Goldsmiths' Company tells me that there were two men of this name—father and son. Only the father could qualify, as the son was not apprenticed until 1677. The father was apprenticed in 1632 and made free in 1640.

Finding all this inconclusive and leading nowhere, I decided to continue research into the matter in quite a different direction—from the book itself. This was in 1949, and at that time I had acquired only the 2nd edition of 1679, and a thorough inspection yielded no clue. It was only when I consulted—and later acquired—a copy of the 1st edition of 1677 that I discovered that the all-important Dedication "To the Right Honourable, Sir Joseph Williamson Knight and Baronet, Principal Secretary of State to Charles the Second, King of Great Brittain, France & Ireland, &c. and Lord Ambassadors and Plenipotentiary for the Treaty of a General Peace at Nimwegen", had been omitted from the 2nd edition. The reason for this is obvious. Williamson had been appointed Secretary of State in 1674 and by 1677 was at the height of his power, but in 1678 he

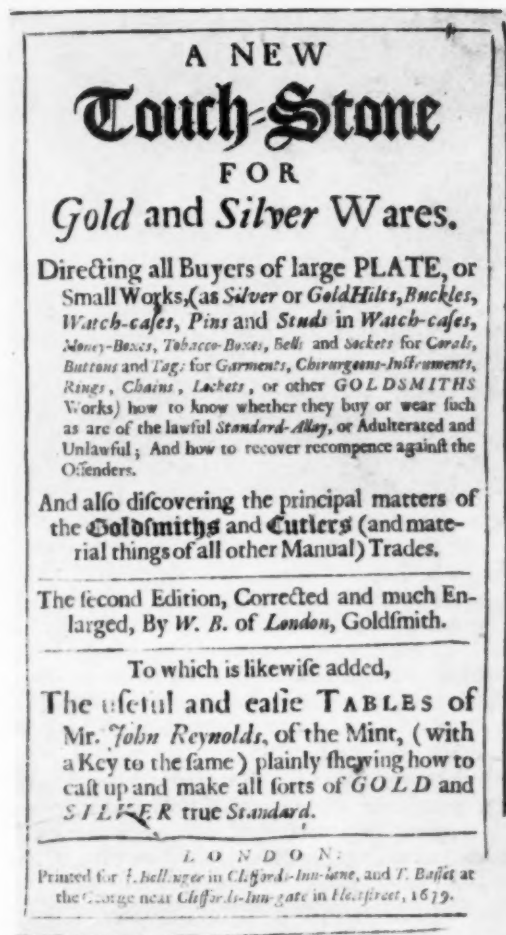


Fig. V. Title-page of the 2nd edition, 1679.

became involved in the Popish Plot, and on 18 Nov. was committed to the Tower. Although Charles ordered his release after a few hours, he was removed from his post the following month. It was also in Dec. 1678 that he married Catherine, Lady O'Brien, daughter of George Stuart, Lord D'Aubigny, and heiress to Charles Stuart, Duke of Richmond and Lennox. The marriage was far from popular and this may possibly have been an additional reason why the Dedication was omitted from the 2nd edition.

The clue afforded by the Dedication was invaluable, for a man would surely have in his library copies of works dedicated to him, and there might be a further clue in such a copy. It remained merely to find out where his library was, if not already sold, and whether the book was still there. His college, Queen's, Oxford at once suggested itself as the most likely place, and so it proved by referring to Moffat's *Old Oxford Plate* and the fine article on Williamson by Prof. Seccombe in the DNB!¹

The librarian at Queen's reported that they *did* possess a copy of the 1st edition of the work in question. It was bound in Williamson's usual style, with the author's name on the spine given as William Budworth. But, apart from this, his actual signature occurs at the end of the book. As so, at last, we know the true name of the author—and the

¹ Reference should be made to Charles Oman's excellent article on Sir Joseph Williamson and his extensive gifts of plate in *APOLLO*, November, 1953.

HERE FOLLOWETH
A
Brief and Easie way
BY
TABLES,
To cast up
SILVER
To the Standard of XI. Ounces ij. Penny-weight.
AND
GOLD,
To the Standard of XXII. Carraets.
WITH
Questions wrought by the *Golden-Rule*:
Also by *Decimal Tables*.
Calculated by JOHN REYNOLDS,
Of the Mint in the Tower of London.
Printed Anno Domini, MDCLXXIX.

Fig. VI. Second title-page of the 1679 edition.

work ceases to be anonymous. The sequel, unfortunately, is disappointing as the Hall can find out nothing about him. I need hardly add that any information about him—perhaps in some city church register—will be most gratefully received. And so, at last, we can turn to the bibliographical details of the two editions of Budworth's book.

1st EDITION, 1677

The measurements of the trimmed page are $6\frac{3}{5}$ in. x 4 in. The title-page is shown in Fig. I, the Frontispiece in Fig. II, the key or "Intent" to the figures and instruments shown in it in Fig. III, and the Assay Papers plate in Fig. IV.

Bibliographical details are as follows:—

pp. [i]—[xxviii] + 1—115 + [i], with a Frontispiece and a plate [Assay papers] facing p. 38.

Signatures: Prelims: A¹ + ² + * *

Text: B—H⁴ + I.

All signatures are in Roman, except in cases in which the text is in Old English (as on pp. 5, 7, 65, 67 and 103) when the signature is also in Old English.

Details of the preliminaries:—

Title-page [i], blank verso [ii], "The Intent of the Frontispiece" [iii], printing licence and author's guarantee of Council's opinion in legal matters [iv], Dedication to the Rt. Hon. Sir Joseph Williamson [v]—[ix], blank verso [x], "To the Reader" [xi]—[xv], blank verso [xvi], "The Table" [xvii]—[xxviii].

2nd EDITION, 1679

As the Frontispiece, "The Intent of the Frontispiece", and plate of Assay papers are the same as in the 1st edition, the only Figs. given here are of the two title-pages, i.e. Figs. V and VI. The measurements are the same as in the 1st edition.

Bibliographical details are as follows:—

pp. [i]—[xx] + 1—218, with a Frontispiece and a plate [Assay papers] facing p. 66.

In some copies the plate is left as the return of the signature P, of which gathering it formed a part.

Signatures: Prelims: A⁴.

Text: B—O⁴, P³.

The return of P³ should have no signature, but has P⁴ in error.

All signatures are in Roman, except K³ (p. 133), which is in Old English.

Details of the Preliminaries:—

Title-page [i], blank verso [ii], "The Intent of the Frontispiece" [iii], printing licence and author's guarantee of Council's opinion in legal matters [iv], "To the Reader", [v]—[viii], "The Table" [ix]—[xx].

After p. 218 of the text is the second title-page as shown in our Fig. VI. The text of these Tables is not numbered, and on the last page the omission is noticed.

They are: pp. [219]—[369]. The signatures are: A—I⁴, K².

The above details of both editions should be quite sufficient for purposes of collation. Thus not only can copies be checked with the above, but any variants found would probably prove the existence of a hitherto unknown issue of one of the editions. No third edition is known to exist.

RECENT CERAMIC ACQUISITIONS
AT THE BRITISH MUSEUM

A large selection of rare early examples of English porcelain from the collection of Mr. and Mrs. Donald MacAlister has been presented to the British Museum by Mr. Donald MacAlister. This important gift, comprising more than a hundred and fifty items, includes unique examples of porcelain figures made about 1750 at Bow, in the East End of London, and Longton Hall in Staffordshire. It is proposed to exhibit this notable collection in May, 1960, when the Bow Special Exhibition now being held in the King Edward VII Gallery has closed.

Through the generous co-operation of Winifred Williams, Antiques, of Eastbourne, the British Museum has acquired as a part-gift from that firm a documentary Worcester porcelain mug. Not only dated 1757 but signed: I. Rogers Pinxit, this hitherto unrecorded mug enables the finest painter on early Worcester china to be identified. A publication on the work of J. Rogers will appear shortly.

An unusual Venetian sgraffiato pot with handle, recently purchased by the Museum, is an attractive example of green glazed ware of the quattrocento.

A life-size self-portrait bust of Enoch Wood, the Staffordshire potter, has been given by Major E. G. Wood, a descendant. The bust, executed in biscuit pottery, is signed and dated 1821, when he was sixty-two years old. The long inscription written by him on the back when the clay was soft, chiefly records the family pedigree but also contrasts the payments of Poor rates by his family in 1709 and 1820. This bust is certainly among the largest and finest work he ever produced.

Both the Rogers Mug and the Venetian pot are now on exhibition in the King Edward VII Gallery where the bust will also be exhibited after it has been cleaned.

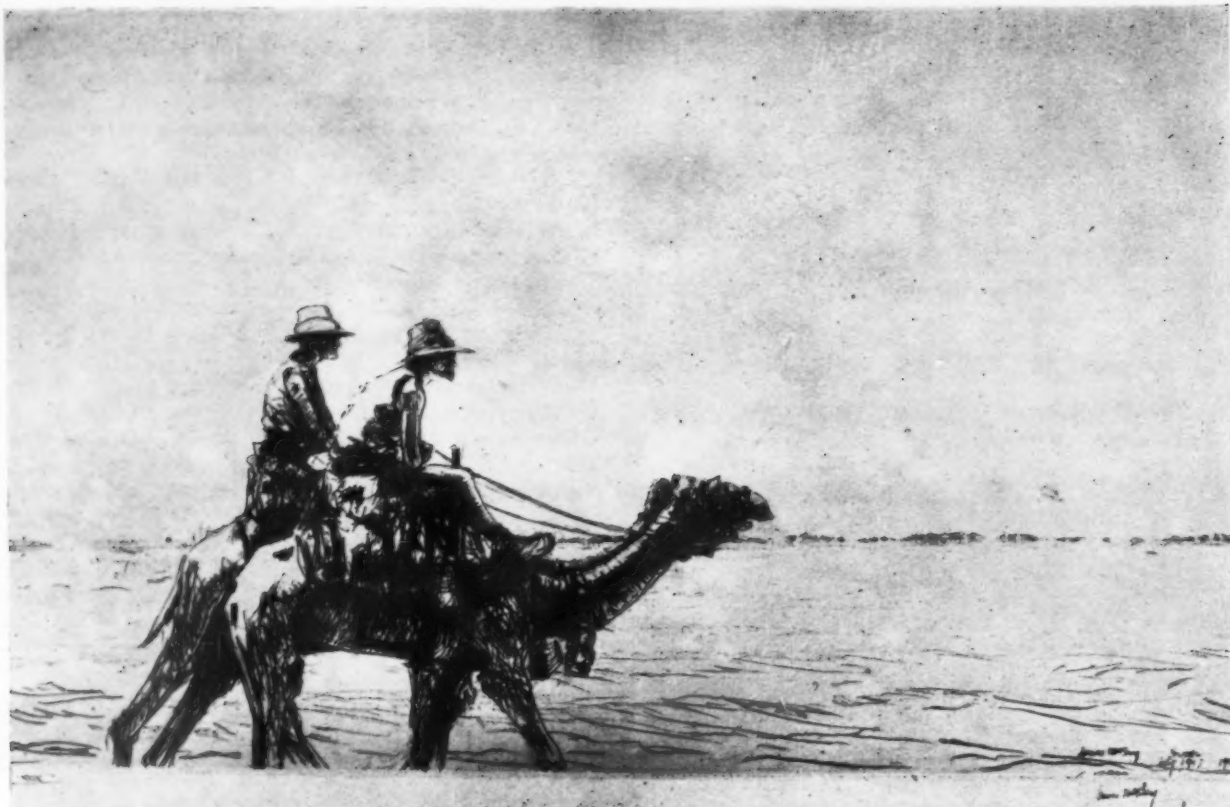


Fig. 1. Strange Signals. Etching by James McBey. Aberdeen Art Gallery.

THE GREAT ETCHING BOOM — IT STARTED FIFTY YEARS AGO

By CHARLES CARTER

THE astronomical prices realised in the London sale rooms for outstanding works by the Old Masters and the leading Impressionist and Post-Impressionist painters are headline news today; only the elderly and middle-aged will recall the fever of excitement which gripped the art market in the middle 'twenties when the works of some modern etchers came under the hammer. Days which are recalled by the sad death a few weeks ago of James McBey, the last of the 'Big Three'. When popular prints by them were on offer the bidding was particularly brisk. Cameron's *Five Sisters of York* was the record breaker, his twin peaks, the *Bens Ledi and Lomond* could be relied upon to reach a high figure. *Ayr Prison* and *The Great Gantry* were Bone's best sellers. Fifteen hundred dollars was once required in the United States for McBey's *Dawn: Camel Patrol Setting Out*.

With the depression the bubble burst. The etching boom has become a part of history. Yet it is only fifty years since it began.

In 1910, etchings by the late Sir D. Y. Cameron, which had been climbing steadily from the beginning of the century, so that an occasional proof would bring thirty pounds, began to reach the fifty pounds mark. These may not appear to be large sums today but in relation to the money values of the post-1914 War inflation and that of today they are really quite considerable and a tribute to the growing appreciation of modern etching.

At that time classified lists were published of those works

of art which had received exceptional prices during the preceding year. The minimum qualifying figure was, of course, different for the various categories of art. For engravings and etchings it was fixed at ninety guineas. In 1910, and this is our justification for claiming that the etching boom started fifty years ago, the name of a modern etcher, that of D. Y. Cameron, appeared in this roll of the elect.

Hitherto, no modern British etcher had broken the ninety guineas barrier, for his name to appear alongside those of Rembrandt, the great mezzotinters of the XVIIIth century and the masters of French engraving. It is true that Cameron did not achieve the honour that year with a single print but with 'sets'. His six views of Paris realised one hundred and thirty pounds, his twenty-eight North Italian Views, four hundred and sixty pounds, and the Belgian set of ten, two hundred and ninety-four pounds.

Perhaps the compiler of the lists sensed what was happening. The next year he optimistically raised to one hundred and fifty guineas the sum which had to be reached by a 'lot' of engravings before he included it. Despite this, Cameron was again in the list in 1911, this time with a single print. One hundred and seventy-five pounds was realised by his *Five Sisters of York* which had been published only four years before. The *Belgian Set* was now worth four hundred pounds. The etching boom was well under way.

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Fig. II. The Moray Firth. Etching by James McBey. Aberdeen Art Gallery.

Not, however, with the anticipated acceleration. For 1912 the qualifying figure was brought back to ninety guineas. Cameron was joined by Muirhed Bone, whose *Ayr Prison* brought a hundred pounds and his *Great Gantry*, a hundred a sixty. Cameron was still king. Ten of his proofs were listed. The *Five Sisters of York* reached two hundred and fifty pounds; four times was *Ben Ledi* under the hammer, realising a highest price of a hundred and eighty.

So it continued until the outbreak of the war in 1914. The average prices remained high and when a rare state, or an exceptionally fine impression by one of these masters, appeared in the sale room another entry appeared in the lists. Even in the year the war broke out, the summit price of *Ben Ledi* was a hundred, that of the *Five Sisters of York*, a hundred and forty.

The rising tide of prices was stemmed during the war years—collectors had more urgent uses for their money. At its end, the compiler of the lists was caught up in the inflationary spiral; he raised his qualifying figure to two hundred guineas, a figure which was exceeded by Cameron with his *Ben Ledi* in 1920 and 1921 and by his *Five Sisters* in the latter year. For a year or two these popular prints continued to bring good but not exceptional prices; perhaps the finest impressions were not being offered, or money was only slowly being released from its wartime conscription.

In 1924, another British name appeared in the list of high-priced engravings and etchings, that of James McBey. In view of his recent passing it may be appropriate to refer here to the almost unparalleled rapidity with which he rose to fame. Born in an Aberdeenshire fishing village, he had taught himself to etch by reading Lalanne's *Traité de*

la Gravure à l'eau-Forte, a copy of which he found in the Aberdeen Public Library. His first plates were pieces of plumber's copper, they were printed on his grandmother's mangle in a room in an Aberdeen tenement.

At this time he was working in the North of Scotland Bank but he lived for the hours when the bank closed and he could go sketching around Aberdeen Harbour and along the rivers and estuaries of the North-East coast, or, on dark evenings, to study the books in the library. His first plate was etched in 1902 at the age of eighteen. His second, the *Boys Fishing*, of the same year, is full of the promise he was so fully to realise. A tour of duty at the Edinburgh branch of the bank gave him the opportunity of exploring the dark mysterious closes of the Old Town, and to make a dramatic composition of the *Dean Bridge* in the New. For a year or two he devoted himself to painting in oils and watercolours but returned to his etching again before, in 1910, the year from which we have dated the etching boom, he left the bank and sailed for Holland.

During these experimental years he had etched sixty-one plates. From several he took only one or two trial proofs and then sold the copper, of others small editions were pulled then, or later. The first etchings he sold were two he had sent to the Glasgow Institute Exhibition; for them he asked three guineas the pair but was glad to accept a guinea each.

From Holland he brought back twenty-one etched plates and two volumes of old paper. One of them was a book which had belonged to Rembrandt who had kept within its leaves his collection of engravings after Rubens. These books started a collection of old paper which McBey added to wherever he went. He printed all his own plates and



Fig. III. Ben Ledi. Drypoint by Sir D. Y. Cameron.
Aberdeen Art Gallery.

was convinced there was nothing like old paper to take the ink sympathetically and, with its ivory colour, to contrast with the warm umber of the etcher's ink.

McBey had, by this year of 1910 and his return from Holland, sent a number of prints to Aneas Mackey, a book and printseller in Stirling who had been a keen sponsor of Cameron and Bone. He discerned their merit and showed them to Mr. Harold Wright who had a number sent down to Obach's in London on sale or return. One or two were sold but there was little demand for them. McBey decided to come down to London. In 1911, after he had added to his experience, and his subject matter, by a visit to Spain he held his first one man exhibition at Goupil's in Bedford Street. Fifty-five prints were shown and the exhibition was an immediate success. The critics praised him, museum officials gave him the *cachet* of scholarly approval, collectors began to ask for his work. A ready sale for his prints was found at a guinea and a half for the majority, with two guineas for some of the Goya-esque bullfighting drypoints he had brought back from Spain. The exhibition was repeated at Davidson's in Glasgow a few months afterwards and before long the editions of thirty and forty of six of his plates were completely sold out and over five hundred etchings were sold in all. The young etcher's name was made.

Subsequent work in Morocco, the Isle of Thanet and his native North-East of Scotland set the seal upon his reputation; plates based upon his service on the Western Front and as Official War Artist to the army in Egypt and Palestine, added to it. Etchings by this self-taught etcher, who had never seen an original etching by Rembrandt until after his return from Holland, which had been sold in 1911 for a guinea and a half had multiplied in value by fifty times on the evidence of a Glasgow sale in 1920.

One of his few London subjects, *The Lion Brewery*, which brought a hundred and one pounds, and the most

famous of his Palestine subjects, the *Dawn*, *Camel Patrol setting out*, with a hundred and fifty-two pounds, were the plates with which in 1924 he joined Bone and Cameron among the elect. The Scottish triumvirate was complete. For the next few years they dominated the etching market, with *The Five Sisters of York*, *Ben Ledi*, *The Great Gantry*, and *Dawn*.

The etching boom was at its height from 1926 to 1930. In the years of 1926-7, no fewer than forty-seven etchings by Bone, sixty-one by Cameron, and ninety-six by McBey realised prices sufficiently high to be mentioned particularly. Thrice in this four year period *The Five Sisters of York* went to six hundred pounds before the auctioneer's hammer fell for the last time. *Ben Ledi* reached a peak of five hundred pounds and, in this country, McBey's *Dawn* brought four hundred and forty-five pounds and his *Gamrie* some three hundred and fifty. Proofs from the same plate would appear in quick succession, realising higher and higher prices as owners tested the market, trying to find it at its most bullish.

The three Scots almost had the field to themselves. For a year or two they were joined by F. L. Griggs, whose *Almonry* and *St. Botolph's Priory* entered the lists of the highly priced, along with Arthur Briscoe's *Clew lines* and *Bunt lines*. These brought over a hundred pounds each for a year or two and then faded out when the depression came.

Little deflation took place at first. The twenty high-priced Bone's sold in 1929, included an *Ayr Prison* which a bidder thought worth three hundred and sixty pounds. Cameron reigned supreme. Among twenty-eight of his works to bring big prices in that year, when coming events



Fig. IV. Gamrie 1914. Etching by James McBey.
Aberdeen Art Gallery.

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might have been casting their shadows before, a proof of his *Five Sisters* went to the record price of six hundred and forty pounds. McBey's *Dawn* was not offered in that year but, out of nine of his etchings to bring over ninety guineas, two hundred and thirty-five pounds was realised by his *Ebb-Tide*. The tide of success for modern British etching was slow in turning but the ebb was to run strongly when it did.

Prices dropped catastrophically in 1931 yet the three hundred and eighty pounds required to buy an impression of the *Five Sisters* and two hundred and eighty-three realised by *Dawn* must almost be regarded as a vote of confidence in view of the vanished fortunes on Wall Street. Etchings and engravings were now considered to be worthy of special mention if they were sold for fifty pounds yet only the three Scots were there. A year later, only Cameron survived.

Perhaps the best works of his companions had not been offered. In more recent days, McBey's *Dawn* only appears to have come on the market once between 1947 and 1958. At the Parke-Bernet Gallery in New York, in the 1952-3 Season, it brought thirteen hundred and fifty dollars. Even today, when the majority of the subjects by the great names can be obtained for pitifully small sums, this etching can bring a good price. At a Glasgow sale last year, the first impression to come on the market for a number of years fell, after spirited bidding, for over two hundred pounds. At the moment at which I write, a London print dealer has one on offer for three hundred pounds.

During the lean years it would seem that those etchings which had been the giants of the sale-room in the late 'twenties, rarely came under the hammer. Cameron's *Ben Ledi* and Bone's *Spanish Good Friday* reached good prices when, from time to time, they were offered. *Ben Lomond* fell quite low in public esteem. "What we have we hold" seems to have been the motto of those who owned fine etchings. When values all around were falling there was more faith in the copper standard of the etched plate than in the gold standard.

There was something artificial and unhealthy about the etching boom. Perhaps there is about the inflationary condition of the art market today. So many most accomplished etchings by less fashionable names did not reach high figures and some of the subjects by the three Scots whose names have appeared so frequently in this article were very good etchings which somehow never seemed to catch the public fancy.

Yet price did follow quality. The etching boom did not make the reputations of the three dominant etchers; rather would it be true to say that they made the etching boom. When the financial situation caused a rise in the prices of works of art generally, think of the prices realised by the great masters of XVIIIth century portraiture, the 'Big Three' had produced etched plates of sufficient quality to take advantage of it. The relation between prices and quality was not so close as to enable us to graph the one against the other but the fashion was set by discerning critics not by pocket-bursting philistines.

Cameron and Bone had been regarded as masters of the etching needle long before the prices rose so dramatically. McBey's rise to fame coincided more closely with the boom, but his worth had been recognised as early as his 1911 exhibition. These etchers dominated the sale room because they dominated the notices of the critics, the *desiderata* of the museum print rooms, and the portfolios of the collectors.



Fig. V. Spanish Good Friday. Drypoint. Sir Muirhead Bone. Aberdeen Art Gallery.

They had in common the supremacy they enjoyed over all other modern etchers but they appealed to different tastes, assuming the common denominator of a love of fine prints. They had their fans. Some preferred Bone's gimlet-eyed observation and unerring accuracy of hand in the delineation of the structure and texture of buildings. He was the acknowledged master of the drypoint needle. McBey appealed through his sense of the dramatic, the mastery with which he could compose his figures into their settings or, with spidery line and plenty of white paper, suggest light and atmosphere, and for the recollections in his work of Rembrandt, Forain and Whistler, which, however, do not stop it being McBey's. To others, an admiration for the mystery and dignity of Cameron's church interiors, for the purity of his line and simplification of masses in his mountain-scapes, and subtle use of tonal contrast in plates like *Ben Ledi*, were as important as 'keeping up with the Joneses' in making them covet his work.

Each of these etchers in their different ways exploited the medium to draw from it the best of which it was capable. A generation of collectors profited by the possession of their work; a whole host of lesser etchers, of 'little masters', was inspired to produce work which if it did not reach dizzy heights in the sale room showed what could be done with the etching needle. Perhaps they explored its possibilities so thoroughly that they exhausted them; their present day equivalents have turned to other techniques of engraving.

Perhaps, when once we have tired somewhat of our present pre-occupation with colour and freedom of handling, and interest ourselves in searching draughtsmanship and subtlety of tone, we will recognise that the etching boom, dramatic though it was, was not altogether artificial. A medium which found its greatest exponent in Rembrandt cannot remain for ever in the doldrums.

NATIONAL PORTRAIT GALLERY:

Acquisitions during 1959

THE most important of the recent acquisitions is the miniature of Sir Walter Raleigh by Hilliard, circa 1582, purchased with the help of generous contributions from the National Art-Collections Fund and the Pilgrim Trust. Formerly in the collection of the Earls of Carlisle at Castle Howard, in the XIXth century it was called Henry Howard, Earl of Northampton, but its true identity was restored by C. S. Emden, who recognised it as the original of the miniature from the collection of the Archduke Ferdinand of the Tirol, 1529-1595, now in the Kunsthistorisches Museum, Vienna.

There were no XVIIth century additions last year. An unusual XVIIIth century acquisition is the landscape with portraits of two of the three brothers Smith of Chichester, well known as landscape painters in their day. A self portrait of Joseph Wright of Derby, which comes from descendants, fills the gaps caused by the withdrawal from exhibition of the portrait already in the Gallery, hitherto said to represent him but on insufficient evidence.

XIXth century figures include paintings of Lewis Cubitt, co-architect of the original King's Cross Station, and a head of Thackeray before his hair became prematurely white. This is probably the portrait mentioned by Mrs. Thackeray in a letter of 1839: "Stone is doing a Portrait of W. they say it is excellent so I hope he intends to do what's handsome by me and give it to me."

Among paintings of more recent celebrities are portraits of Lord Acton the historian by Franz von Lenbach, Sir Arthur Conan Doyle, and Rex Whistler by himself. Busts include a self portrait of Sir Jacob Epstein, Dr. Vaughan Williams by David McFall and John Logie Baird, the pioneer of television, by Donald Gilbert. There are drawings of W. B. Yeats and of Epstein by Augustus John, Dylan Thomas by Michael Ayrton and the first portrait of Lord Baden-Powell acquired by the Gallery. With a small medallion by Edith Anna Bell Lord Northcliffe's portrait also enters the collection for the first time.

PAINTINGS

JACOB TONSON, died 1735. Nephew of the famous publisher of the same name whose business he took over from about 1720 together with the house at Barn Elms and the Kit-cat portraits for which he built a special room there. By Sir Godfrey Kneller, signed. Oils on canvas, 37½ x 27½ ins. (s. 35½ x 27½ ins.). Presented by Sir Alec and Lady Martin through the National Art-Collections Fund. Descended with the Kit-cat portraits (Rooms 2 and 3) until sold in 1945.

GEORGE SMITH, 1713-1776, with his brother JOHN SMITH, 1717-1764. Landscape painters: known with their brother, William, 1707-1764, as the 'Smiths of Chester'. By themselves. Oils on canvas, 28½ x 29½ ins. (s. 24 x 29 ins.). Purchased.

JOSEPH WRIGHT, 1734-1797. Painter: known as 'Wright of Derby'. By himself. Oils on canvas, 25½ x 21½ ins. (s. 24½ x 20½ ins.). Purchased. At one time in the possession of the Cade family, a member of which married the artist's daughter, Anna Romana.

LEWIS CUBITT, 1799-? Architect: designer of King's Cross Station together with his brother, Joseph Cubitt. By Sir William Boxall, 1854 (?). Oils on panel, 24 x 17½ ins. (s. 23½ x 17½ ins.). Purchased. This may be identical with

Self
portrait
of
Rex
Whistler.
Size
15 x 11 ins.



the portrait of Cubitt by Boxall exhibited at the Royal Academy of 1854.

SIR WILLIAM CORNWALLIS HARRIS, 1807-1848. Engineer, traveller, naturalist and artist: engaged extensively on engineering projects in India, he was 'afflicted with shooting-madness', which led to his undertaking expeditions into the African interior. Attributed to Frank Howard. Oils on canvas, 30 x 25 ins. (s. 29½ x 24½ ins.). Purchased. Formerly in the possession of the sitter's collateral descendants.

WILLIAM MAKEPEACE THACKERAY, 1811-1863. Novelist: author of *Vanity Fair* and other novels. By Frank Stone, dated 1839. Oils on canvas, 23½ x 20 ins. (s. oval, 22 x 18 ins.). Lent by Mrs. Richard Thackeray Fuller, granddaughter of the sitter.

HERBERT SPENCER, 1820-1903. Philosopher. By James M'Lure Hamilton. Oils on canvas, 17½ x 22½ ins. (s. 17½ x 22½ ins.). Presented by Messrs. James Bourlet & Sons Ltd.

JAMES SANT, 1820-1916. Principal Painter in Ordinary to Queen Victoria in succession to Sir George Hayter: he painted portraits and subject pictures of a sentimental nature. By himself, signed. Oils on cardboard mounted on canvas, 25½ x 17½ ins. (s. 23½ x 17½ ins.). Presented by James A. and Sylvia Gye, grand-children of the artist.

ARTHUR WELLESLEY, 1st Viscount Peel, 1829-1912. Speaker of the House of Commons, 1884-1895. By Lance Calkin, signed. Oils on canvas, 30 x 23 ins. (s. 29½ x 22½ ins.). Presented by the Committee of the United University Club.

JOHN EMERICH EDWARD DALBERG ACTON, 1st Baron Acton, 1834-1902. Historian: author of *Lectures on the French Revolution* and first editor of the *Cambridge Modern History*. By Franz von Lenbach, circa 1886-7. Oils on panel, 26 x 21 ins. (s. 25½ x 20½ ins.). Purchased.

HUGH REGINALD HAWEIS, 1838-1901. Preacher and writer on music: popular lecturer and incumbent of St. James, Westmoreland Street, Marylebone, from 1866 until his death in 1901; he was the author of several books on religion and music. By F. Howard Lewis, signed and dated 1813. Oils on canvas, 25½ x 16½ ins. (s. 24½ x 16½ ins.). Bequeathed by the sitter's daughter, Miss Hugolin Haweis.

SIR ARTHUR CONAN DOYLE, 1859-1930. Novelist: creator of Sherlock Holmes. By Henry L. Gates. Oils on canvas, 30½ x 24½ ins. (s. 29½ x 24 ins.). Presented by his daughter, Group Officer J. L. A. Conan Doyle, O.B.E.



A RARE EXAMPLE OF MEXICAN GOLDSMITHS' WORK

by

CYRIL G. E. BUNT

SOONER or later every important antique comes to London. Despite the fact that there is a confirmed belief in England that all the best things are destined for the United States, I have knowledge of many fine things still in the hands of collectors on this side of the Atlantic. One of the very greatest interest is the rich *parure* which I am permitted to reproduce here.

As will be seen it consists of a full set of "regalia", a very elaborate collar of eight large rosette-like ornaments linked by a like number of smaller rosettes all pendant from a snake-like band and a pair of drop earrings to match; a large tiara of similar technique on a tortoiseshell comb; a rectangular brooch and two spare links for the main collar to be added at will. The whole is worked out in intricate entwinings of wrought gold wire, each device set with splendid "black" Panama pearls of great lustre and various sizes, well graded to match the exotic design. The intricate gold work, of soft, red Mexican gold is in reality tubular in the technique (*cire perdue*) employed from ancient times by the Zapotecs, the craftsmen having preserved this special technique to comparatively recent times.

Every feature of this remarkable object of art points the provenance which reputable expertise has suggested—that it is of Zapotec craftsmanship of the second half of the XVIIIth century. Its richness and exotic beauty suggests that it could only have been destined for the consort of a high-ranking personage, such as the wife of one of the Spanish Colonial Governors.

Who this personage was it would be difficult to say, but, like many another important antique, a traditional story is associated with it which asserts that it later came into the possession of the ill-starred Ferdinand Joseph Maximilian, Archduke of Austria, who became Emperor of Mexico. If this could be substantiated it would suggest the further tradition that it was the favourite adornment of his tragic consort, Princess Charlotte of Belgium, who, when bereft

of her reason by the Emperor's tragic death in 1867, for years assumed her robes of state night after night in the belief that he would take his accustomed place at dinner.

Whether this is apocryphal or true the *parure* is bound to impress by its beauty, uniqueness and intrinsic value as a work of art, at once barbaric and splendid. The goldsmiths of ancient Mexico were famous and their finest traditions were continued long after the Spanish conquest. Particularly the Gulf of Mexico was famous for its superb pearls of which we have here such rare examples.



CONTEMPORARY POLISH PAINTING

THERE is always something pleasing about having an art gallery with a definite *métier*, and the pleasure is increased when the speciality chosen fills a gap in our aesthetic needs. This has proved to be the case with the fairly recently established Grabowski Gallery, one of the group which have rooted in the South Kensington-Brompton Road district. For the Grabowski Gallery is concentrating on the contemporary art of Poland, and has already presented a series of fascinating exhibitions of pictures, woodcuts, lithographs and other prints, and water-colours. They are not confined to Polish art, though even when they turn to Paris or London for an artist it often is an artist with Polish connection who is chosen.

The New Year Exhibition there is devoted to oil paintings from a score or so of contemporary Polish painters, none of whose work is really familiar yet over here. It has been arranged in co-operation with the Association of Polish Artists in Warsaw, and therefore comes with a certain *cachet*. Most of the painters are on the teaching staffs of various schools and academies in Poland, and several of them have figured in the Polish representations at the Venice Biennale.

When we come to the style of the work in itself (in so far as one can generalise about the paintings of twenty-one artists who are not bound together in any overruling aesthetic belief) certain factors must be taken into account. That style may be said to be basically Impressionist and Post-Impressionist in the sense of having derived from the tenets of French Impressionism. To a great extent Poland has been cut off by its political allegiance from the anarchic culture of the Paris dominated West during recent decades; and as, in the Polish case, this has not meant that they have moved with the Russians into the dictated manner of social realism, it has also prevented their painting from the upsurge of *École de Paris* modernism from the Cubists to *tachisme*. These paintings are concerned in the main with nature and light. Traditionalists would praise them as academic; ultra-modernists would probably condemn them as old-fashioned. There is, as we have seen in the recent Graphic Art exhibitions at the Grabowski Gallery itself, now a definitely



Fig. 1. Gardener. By Stanislaw Szczepanski.

modernist and abstractionist movement in Polish Art; but these particular paintings belong much more to what over here we should regard as the soundest academic work or the best of the R. B. A.

At the same time they are French inspired—from the pre-Cezanne generation—and not from that traditional Polish art with its strong peasant and Slavonic decorative feeling. They evoke memories of Sisley and the second line of the French Impressionists: they are predominantly landscape under light, high in tone and colour values, and concerned with the beauties of the natural rural scene in Poland. It is, perhaps, significant that the youngest artist exhibiting, Jerzy Krawczyk, born in 1921, is not of this genre, but strangely resembles our own industrial town artist, Lowry, building his pictures, such as *The Millionth Street* (Fig. VI) on a



Fig. 2. Willows by the River Narew. By Eugenia Rozanska.

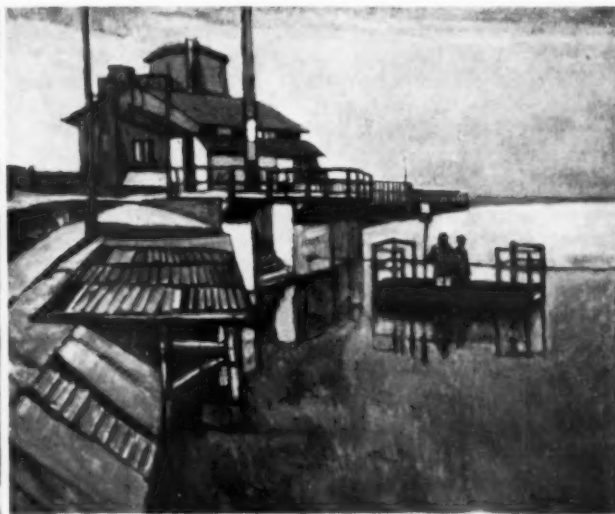


Fig. 3. Harbour. By Rafal Pomorski.

CONTEMPORARY POLISH PAINTING



Fig. IV. Still Life with Red Box. By Zygmunt Radnicki.

design of starkly presented verticals and horizontals with factory chimneys dominating the very urban scene. This may token the existence of the younger painters with an eye for social and industrial realism.

More typical, and probably the most important painter included, is Eugeniusz Arct of Warsaw, where he is now Professor at the Warsaw Academy of Fine Art. His *Landscape from Kazimierz* (Fig. V) and another exhibited *Landscape from Szczawnica* reveal a master of Impressionist technique. Professor Arct is one of those whose work was chosen to be exhibited at the Venice Biennale.

Another was Stanislaw Szczepanski, born in 1895 in Krakow, and also now a professor at the Warsaw Academy of Fine Art. The portrait of a *Gardener* (Fig. I), a flower-piece, and a landscape in the exhibition demonstrate the

range of this artist. It may strike us as curious that figure paintings play so small a part in this exhibition, and one wonders whether this is typical of contemporary Polish art generally, or just the hazard of this particular choice.

A somewhat more modern note is struck by the woman artist, Eugenia Rozanska (Warsaw, 1909). As it happens she was able to travel and study in France, Italy, and over here during 1936-7 and probably became more conscious of the changing idioms of art during that time. Her *Willows by the River Narew* (Fig. II) with the simplified and expressionist forms and colour carries the Impressionist manner a step farther, and her two *Still Life* studies as well as the *Sad Harlequin* indicate Parisian influences of the period between the wars.

Rafal Pomorski, born in 1918 at Poznan, stands a little apart from the rest in that he bases his work on a linear rather than an impressionist manner. How good it can be is demonstrated by the *Harbour* (Fig. III) and by the Cubistic feeling for the forms in a *Landscape* which, viewed from above, shows the roofs and buildings of a farm in their inter-relationship as colour and tone. His *Bridge*, somewhere between the two manners, has a satisfying solidity of construction, which may in itself imply his discontent with the purely Impressionistic method.

There is inevitably a good deal of Still Life painting in the exhibition, for now that artists the world over are deeply concerned with manner more than matter the desire to create their own models before they depict them is universal. Poland seems to be no exception, and nearly a third of the pictures shown are Still Life or Flower-pieces. One of the happiest of these exponents of the Still Life—though he also shows an impressive *Landscape, Springtime*—is Zygmunt Radnicki, born 1894 in Krakow where he now teaches at the Academy of Fine Art. His *Still Life with a Red Box* (Fig. IV), as well as the *Pink Vase and Boxes*, is noteworthy.

The call of Paris has its own subject echoes in a few of the pictures. One of the largest is Konstanty Mackiewicz' *Notre Dame*, and he also has another Parisian scene.

Perhaps one would have wished for the whole note of the exhibition to have been more entirely Polish, with evidence of the native tradition of peasant decorative and religious art and costume, but other than this it is excellent to have this introduction to what is going on in the academic circles of Poland, and the Grabowski Gallery is excellently fulfilling its purpose in staging an exhibition of this kind and quality.

H. S.



Fig. V. Landscape from Kazimierz. By Eugeniusz Arct.

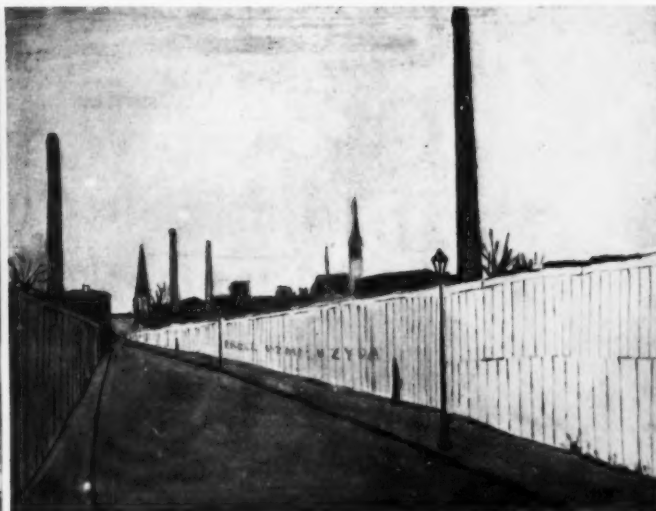


Fig. VI. The Millionth Street. By Jerzy Krawczyk.

GALLERY NEWS AND VIEWS

ARTHUR TOOTH have been showing Alexandre Benois' stage and costume designs for the Festival Ballet production of the *Nutcracker*; a seasonable affair since the ballet itself is at the Festival Hall. Benois stands at the centre of the tradition of the Ballets-Russe. He was at the first production of the *Nutcracker* in 1892, created the décor for it in Italy in 1938, and for the new production in London in '57. The drawings are charming things in their own right as works of art, as well as practical blue-prints for the costumier.

The exhibition is being followed at Tooth's by "New Painters of Spain": the work of ten contemporary Spanish artists, predominantly abstract. We are becoming increasingly aware of the importance of Spanish painting of our own day.

SOME NEW GALLERIES

The widespread interest in art of every kind and the resultant boom in collecting has its repercussion in the opening of more and more new galleries. I hear that this is equally true of New York and Paris.

THE TRYON GALLERY at 42 Dover Street has for its motive the perennially popular subject of Natural History and Birds, and these themes are expressed with exactness of draughtsmanship and painting of form and feather. Art, in the esoteric sense in which it is understood by the young-beards, is not the standard; Nature is. So we meet the conscientious truthfulness and disciplined beauty of C. F. Tunnicliffe or of J. C. Harrison, whose one-man show has recently been held there. The Tryon have an eye for newcomers, and are showing a few charming works by John Eastman who affects a Chinese mannerism (his study of a *Blue Tit* compares interestingly with a picture of *Blue Tits* by Philip Rickman). Another discovery is Robert Hainard, a Swiss woodcut artist, whose first exhibition has proved an immediate success—understandably so, for his colour prints, using a large number of blocks, are as subtle and beautiful as they are scholarly.

THE PORTAL GALLERY at 16a Grafton Street, is another newcomer. Small, catholic in selection, and extending from the styleised figurative to the absolute abstract, the gallery opened with a mixed showing of work, broadly modernist. The criterion is good painting quality; and as this is the virtue of the newest movements, since they concentrate upon the

paint, a gallery which establishes another showplace for its honest exponents should have a definite place. I note three names at least in the first exhibition: Arlie, with a very lively study of *Starlings* and one of *Prawns*; Anna Teasdale and Campbell. The second exhibition is of G. W. Jardine now of Liverpool where he lectures in graphic design and himself experiments in more than one direction of art, and Joe Tilson, more abstract.

THE TUNNARD GALLERY at 34 Curzon Street opened on familiar ground with an exhibition of John Tunnard's work. It has a family link in that Peter Tunnard, a cousin of the artist is a director with Mr. McRoberts. Incidentally, one of John Tunnard's paintings, *Weather Forecast* of 1944 is one of the exciting works in the Leicester Gallery New-Year Exhibition. His mind belongs to our space age, and amazingly he has found his own kind of formula for articulating space in an easel picture (Paul Nash, in one of his mannerisms could also achieve this). John Tunnard's pictures in Curzon Street are tremendously stimulating. They have—to indulge an awful idiom—architectonic qualities, and at the same time they have imaginative flights into a realm of dimensions other than our own. Form and colour are now attuned.

The January exhibition at the Tunnard Gallery is to be a mixed showing of paintings, drawings and sculpture under the title "Contrasts".

JOHN WHIBLEY GALLERY at 60 George Street have opened the new year with a show of Nine Painters chosen from those whom the Gallery has gathered about it. Different as they are from each other there is yet a kind of unity among them, probably resultant from a subconscious enjoyment of rich colour and tone by the Directors of the Gallery. Maurice Man is included with works in that pleasing medium of pastel made permanent and varnished which gives such rich effects.

ARTHUR JEFFRESS GALLERY is presenting Ivan Mosca, the contemporary Italian painter. Challenging poetic work which for subject moves from *Flowers under Cellophane* or insect studies such as *Wasp with Red Eyes*, to landscapes or the expression of subjective moments: everything is evocatively presented so that the spectator is drawn into the adventure of seeing it through an artist's eyes. Mosca is a painter first of all: colour, tone, and brushwork are rapturously lovely.

ON THE COVER



Landscape with Lake and Figures.
By JOOS DE MOMPER (1564-1635)
Panel 18 by 29½ inches.

On exhibition at the Terry-Engell Gallery, 8 Bury Street, St. James's.

Joos de Momper, approximate contemporary of Rubens and of Velvet Brueghel, and collaborator with both at times, stands at the beginnings of the art of landscape with figures in Netherlandish painting. Working as he did for the Royal House, his pictures are most numerous in the Prado, where there are a dozen, and in the Dresden Galleries. With Jan Brueghel he was a pioneer in that type of landscape built up on a scheme of interlocking triangles, with a detailed foreground silhouette set against a blue-green distance with mountains, and tender cloudy skies. Himself a great traveller, he probably invented the manner in the upper Rhineland on the Italian journey he made before settling in Antwerp. There he painted some of the backgrounds for Rubens' easel pictures, whilst, in typical collaboration of the time, Rubens, Jan Brueghel, and Hendrik van Balen provided figures for his.

The work at the Terry-Engell Gallery is a delightful example, showing the artist in his freest mood, with a concern for lighting dictated by the prevailing sky which recalls his beautiful *Four Seasons* panels in Brunswick.

CERAMIC

CAUSERIE

THE BRIC-A-BRAC HUNTER

Books on collecting china during Victorian times, and earlier, are far from common. In fact, the only one devoted solely to the subject would seem to be Lady Charlotte Schreiber's *Journals*, which, edited by her son, did not appear in print until some years after her death, and well after that of Queen Victoria. An unpretentious-looking book, which appears to have escaped notice, entitled *The Bric-à-Brac Hunter; or, Chapters on Chinamania*, published in 1875 by the still-flourishing firm of Chatto and Windus, might be expected to portray an interesting picture of collecting at the time.

The author, Major H. Byng Hall, writes in a style that would scarcely meet with the approval of a literary critic, but he does not fail to stimulate interest in spite of a somewhat tedious manner. Major Hall speaks of china collecting in his day, as "that which, in days lang syne, was solely a pleasure and possibly a profit to the few, has now become a positive mania with the million—a taste which has gone far to raise the most mediocre specimens of ceramic art as far beyond a moderate purse, as is their intrinsic value, and has produced a vulgar and absurd estimation of very indifferent works under the odious name of fashion".

This gives a very different idea of the situation from that gained by reading the notes of Lady Charlotte. The impression given by the *Journals* is of a Europe entirely at the mercy of the noble lady and her husband, whose sole rivals were a small number of dealers from this country and elsewhere. Rarely, if at all, is there mention of fellow-collectors roaming far and wide and, in fact, one might assume that such other English collectors as lived at the time stayed safely in their homes except for occasional excursions to Wardour Street or Christie's.

The Major amplifies his statement elsewhere in the book, where he compares the collectors of his day with those of the preceding century: "Then, travellers went their way rejoicing in well-sprunged (*sic*) comfortable English carriages, driven by postillions in heavy quaint boots and long pigtails, content with what was, admiring all they saw, paying all that was asked of them, eating everything, and pronouncing it good because it was foreign, and gratefully acknowledging the well-paid-for civilities and courtesies they received—if they did receive them.

Many a high-titled nobleman of our fatherland, many a possessor of broad acres, with a courier and interpreter in the rumble of his easy-going carriage, rushed from city to city, from river to lake, from snow-clad mountain to luxurious vale—here, there, everywhere—scarcely enjoying the beauties of nature granted by God, ignorant of one word of the language of the country through which he travelled. Having decided on the termination of his journey at a given spot, to that point he hastened, little caring how he got there, or at what cost; deterred neither by dirt nor by what might be justly called discomfort; enduring with a heroic resignation bad roads, bad hotels, and high charges. But *nous avons changé tout cela*; the fairest spots in Switzerland, the highest peaks of the Alps, the most rugged pathways of the Apennines, the remotest German spas, the wildest fisheries of Norway, are now explored by the travelling Englishman. You meet your tailor at a picnic in the Black Forest; your bootmaker salutes you



"The Bric-à-Brac Hunter at Home"

on the "castled crag of Drachenfels"; and if you elect to dine at a *table d'hôte*, you are apt to find yourself amidst a host of compatriots whom perchance you may have met with in Cheapside or Whitechapel, when some untoward event may have called you to either of those localities. Bah! I would sooner go up in a balloon, or pass a week at Kovno, on the banks of that historical river Niemen.

... And yet, forsooth, many of these doubtless amiable Saxons must have bric-à-brac, in order to show themselves equal in taste and refinement to my Lord This, the Duke of That, a Baron Rothschild, and other distinguished connoisseurs who are known to have collected glorious specimens of Wedgwood, Sèvres, or Majolica."

Of dealers, Major Hall writes kindly and in words that still apply: "Indeed the taste and knowledge of many of the leading dealers of London render them better judges than the best of amateurs. And this is only natural; for is it not their daily, nay hourly, business?—a business in which they hazard thousands, and from which they sometimes realise fortunes. Before starting on our bric-à-brac quest, I would unhesitatingly say, that for all moderate specimens of ceramic art there is no place so cheap, be it where it may, as London; while in that city the highest price is obtainable for the finest specimens."

After some 40 pages of introductory remarks, Major Hall begins to conduct the reader on a tour of Continental antique shops. Beginning with Marseilles and continuing to Messina, the chapter concludes with the words: "it is possible that a Rambler over Sicily, if not attacked by brigands, would not only be agreeable, considering the beauty of the country, but might also be of great advantage to the bric-à-brac hunter". The tour continues with visits to Stamboul, Madrid, St. Petersburg, Berlin, Dresden, Vienna, United Italy, Copenhagen, Paris and London. In many of these, the Major gives the names and addresses of dealers he recommends, but on the whole he is complimentary neither to their stocks nor to their knowledge of pottery and porcelain.

One further quotation from this interesting little book merits reprinting: "I have not seldom been asked by those who have chanced to visit my cottage home—the windows of which look on a small well-kept lawn, o'ershadowed by trees such as are rarely seen out of England, and which lies within gunshot of the winding Thames—what possible delight I can have in so small a room crammed with old china. It is true, my treasures are generally admired; true, that the specimens which during my travels I have gathered together at trifling cost are coveted by many; while the questions, "Are you not afraid they will be broken?" "who do you get to dust them?" "why not sell them?" and so forth, are asked with unflinching sameness".

All of which seems to show that the world of china-collecting has changed very little since the year 1875. GEOFFREY WILLS.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

VASARELY AT THE GALERIE DENISE RENÉ

THE importance of Vasarely is now quite easily discernible.

It is the very state of contemporary painting that reveals this painter's qualities. While a kind of lyrical romanticism has transformed the expressionist current of painting into tachisme or an abstract neo-expressionism whose eloquence is the same in Paris as in New York, in Dusseldorf as in Barcelona or London, however their ultimate significance may differ; Vasarely is the only innovator in the abstract geometric group.

He was born in Pecs, Hungary, in 1908. He first studied medicine, but life classes at the Budapest Academy led to his frequenting the Budapest Bauhaus where he attended the lectures of Moholy-Nagy and soon discovered the *oeuvres* of Malevich, Mondrian and Kandinsky, Le Corbusier and Gropius. In 1930 he settled in Paris where he has exhibited fairly regularly, especially since the opening of the Galerie Denise René in 1944 one of whose regulars he soon became. The painting of Vasarely can be termed heroic—by its clearness, its linear dryness, its cult of the surface, and its persistent option in favour of an austere and rigorously lucid, intellectual, content. The canvases of his current exhibition are practically all recent, or at least completed within the past three or four years. They are all black and white, and fulfill Vasarely's intention of reconciling in a total plastic space the optical phenomena of perspective, with the linear demands of the drawing and the plane surface of the canvas—and one might add, the characteristics of painting with those of sculpture—which cannot forget the existence of the three dimensions. Vasarely has limited his pictorial experiments of these last 10 years to black and white compositions because he believes that they are the most elementary and irreducible elements of painting. Also black and white represent for him a kind of fundamental and rigorous expression of art as the very image of the good-

evil duality, or the Ying and Yan of the Chinese. In their perfection these canvases mark a new achievement of abstract geometrical painting.

VULLIAMY AT THE GALERIE ROQUE

If one prefers the current state of Vulliamy's painting, this is because it has finally escaped from the systems of contradictory influences which progressively enriched it but which also momentarily separated it from the components that realised it best: impressionism and abstraction.

Gérard Vulliamy was born in Paris of Swiss parents in 1909. He studied engraving, composition, theatre décor, and commercial art before painting his first still lifes and landscapes at the atelier of André Lhote. Lhote's teaching methods are famous for leading his pupils into the formal sclerosis of a certain neo-cubism. Cubism played the role in Lhote's development of a Jansenist-tinted Catholicism: a taste for construction, for composition all in plastic cohesion is the basis of his teaching. And this explains perhaps why Vulliamy after leaving Lhote felt the need of joining the "Abstraction-Creation" group before going on to the surrealist group—which he left in 1937. The different periods of Vulliamy's *oeuvre* prepared the way for his very luminous abstract impressionism which is now triumphant—as a result of the un-hoped-for fusion of his sensibility and his *métier*. According to impressionist techniques, colour and light are the agents of formal composition. Thanks to the *métier* acquired from Lhote, they have achieved an involuntary cohesion in his most recent compositions. Vulliamy is one of the rare painters whose inspiration can be said to be solar—or Mediterranean—and whose work is sufficiently achieved to satisfy the highest demands of quality of pictorial language.

ATLAN AT THE GALERIE BING

This exhibition of recent works is in a sense the fruit of the seclusion in silence and solitude enforced by the artist's recent illness. The exhibition precedes by a few weeks the official date of publication of a very beautiful book by Jacques Damase consecrated to Atlan's work and magnificently illustrated by a suite of original lithographs by the artist. The canvases exhibited at the Galerie Bing are devoted to Atlan's usual themes, but this time his paintings seem more nuanced and at the same time less literary, less superficially composed out of the antagonism of colours to the graphic masses which isolate and order them. These recent works show an increase in depth and meaning, in allusive power; they reflect the risks, the obscurity, and the *éclat* of interior life.



Composition by VULLIAMY.
Exhibited at Galerie Roque.



Painting by JOHN TUNNARD.
Exhibited at McRobert and Tunnard Ltd.

NOTES FROM PARIS AND LONDON



Blue and Grey Hills by ANNE MADDEN.
Exhibited at the Leicester Galleries.

CARZOU AT THE GALERIE DAVID ET GARNIER

Carzou's style is graphic and angular. In his compositions the lines orient and support the composition, acting as the skeleton, the axes. They analyse and reveal the perspective with efficiency and precision; they reveal and anticipate the colours. In spite of a certain stiffness, they remain light, allusive and subtle by their fineness and precision. The ensemble of works exhibited is entitled "The Earthly Paradise". But the reference is not oblique. The paintings display a harmony and a climate of spirit that Carzou has sought successfully in the landscapes of the Midi and those of the North. No doubt his quest has been successful because "The Earthly Paradise" already existed within him.

DRIAN ARTISTS' EXHIBITION AT THE DRIAN GALLERY

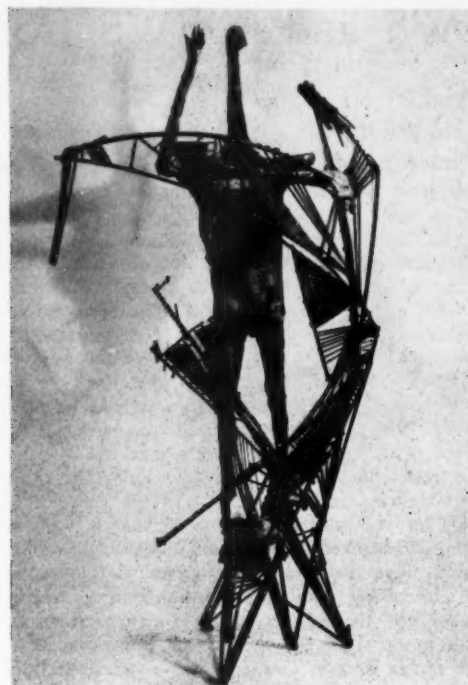
The Drian Gallery opened the New Year with a group exhibition planned to show the work of nearly all the artists represented by the gallery. It is a very successful show indeed which contains some very interesting works by nearly 60 painters whose names are already very familiar to the public. Among them I can only mention those of Laubies, Agam, Vasarely, Lacasse, Biro, Pink, Nalecz, Tamir, Brenson, Clemente, Jadot, Haller. This exhibition is attractive and gives a characteristic idea of different tendencies in modern art.

L'ECOLE DE PARIS AT THE PARIS GALLERY

Miss Damoglou's love for Paris and painting has brought to London a widely selective choice of drawings and lithographs by some of the best painters of Paris. Thus 125 works have been gathered together in her gallery at 1 Albany Terrace, Marylebone Road, Regent's Park. They present a judicious panorama of the current pictorial sensibility in its most varied and complementary tendencies. It includes both young painters and the great masters, and it allows us to come into contact with important painters like Mortensen or Busse whose works have never been shown in London. One must also note several very fine drawings by Seuphor, Wols, Léger, and Giacometti.

ANNE MADDEN AT THE LEICESTER GALLERIES

Anne Madden is a young English painter who lives abroad for part of the year. This is her first exhibition; it consists of an ensemble of canvases painted in the South of France.



Sculpture by Donald Brook.
Woodstock Gallery.

They can be situated in the tradition begun by Tal-Coat and Sam Francis. The light colours applied with care are just liquid enough to drip down the length of the canvas. Miss Madden's paintings are pleasant and pretty, uncomplicated, luminous, and without the slightest hint of *angst*. A triumph of surface.

GROUP 49 AT THE GRABOWSKI GALLERY

Group 49 is a group of Polish artists, most of whom, after years of military service during the war, were able to go to Rome and study art. Italy made a great impact on them, and when they all later came to study in England, their Italian experience was still a very strong influence and became, along with the difficulties of the first few years of life in a new country, one of the bonds which linked them together. The group was officially formed in March, 1949. It has no creed or particular line: the differences between members have always been great. They have exhibited as a group and individually, both in this country and abroad, achieving a varying degree of successes and recognition.

SCULPTURE AT THE WOODSTOCK GALLERY

The current exhibition displays the various tendencies of contemporary sculpture. Among the best works exhibited are the sculptures by Roy Rasmussen, Donald Brook, Isaac Witkin, and Miss Gudrun Kruger. Roy Rasmussen's works are reliefs in aluminium; sometimes they are arranged with paintings by Eric Alan Taylor, forming a somehow rather successful kind of mural decoration. The sculptures of Miss Gudrun Kruger are very original and display very personal qualities.

H. LEMPRIERE AT THE CHASE GALLERY, NEW YORK

I was unable to see the canvases Miss Helene Lempriere chose for her New York exhibition, for they were already gone when I visited her studio. But I saw many other recent works which, I am assured, are similar in spirit. Helene Lempriere, a niece of the late Dame Nellie Melba, was born in Melbourne. Later she went to Paris and studied with Fred Klein, and it was then she took the decisive leap from a Cézanne-influenced impressionism to her present style.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

GRAHAM SUTHERLAND AT PAUL ROSENBERG'S

THE many facets of Graham Sutherland's very personal style were revealed in the exhibition at the Rosenberg Gallery of work done in 1958 and 1959. With a bright palette and broad brushstrokes, Sutherland's painting varied from imaginative reporting to careful abstracting based on translating an organic form into a linear mechanism. No matter what approach is used the compositions have vitality and freshness. There is an element of the surreal in much of Sutherland's work so that he can be associated with the contemporary Romantic tendency. In one composition, *Night Bird*, the almost human bird is placed before a dark background with hearts mysteriously appearing in the air behind it. The several studies of a toad are variations on a theme, one is represented in bright light, the other with a darker background. In both, astutely observed precise renderings of the toad are shown against a wall handled more impressionistically. *Path in Wood* is a subject that Sutherland must have done many times, three versions were in the Rosenberg exhibition, demonstrating Sutherland's mastery of the use of perspective for expression and his ability to render light as well as an Impressionist. This ability to report is never used for simple recording, but rather as a device to make the strange and unnatural convincing and seemingly true. In *Dark Entrance* ghost-like apparitions are juxtaposed against a strikingly correct doorway, and *The Scale* is rendered real by virtue of the light and surreal because of its odd placement. A very different approach is employed in the group in which forms are simplified into linear or rod-like constructions that seem mechanical up to a point, because frequently some element of what looks like a machine will be human or animal. *Thorn Cross*, in this style, is a cross on which thorns, pipe-like forms, and animal abstractions are added for a strong effect. *Cheveux de Frise*, illustrated, is a complicated motor-form with fingers and other organic forms appended. In each case, the forms are more freely drawn than a machine and more vital and interesting. Both approaches are based on the use of observation and an adherence to using significant forms in his compositions. Sutherland's style is appealing and vital, and the variety at Rosenberg's is stimulating.

EDWARD PLUNKETT AT THE DAVID HERBERT GALLERY

A curious collection of drawings and collages made their appearance at the Herbert Gallery. The group at first glance would appear to be period pieces, the work of a newly-discovered social reporter active during and just after the First World War, done with unabashed humour and great deal of feeling for the style and taste of the time. Closer appraisal revealed their freshness, their complete modernity, and the fact that the artist, Edward Plunkett, has managed to use the iconography of a few decades ago to satirise society in general. By choosing the period of his parent's youth, he has chosen a moment just dead enough to be funny at first glance, and he has chosen scenes out of the past that are closely related to correct bourgeois living today. The American like his English cousin, travels constantly and the scene of the American at Shephard's, Pompeii, Nice, or Budapest, looking out of place in the costume of this bygone era is hilarious, and he uses all the paraphernalia that becomes dated and out of fashion in short order. The 1912 or so packages of *Premier's Navy Cut Cigarettes* pasted on one drawing seem less related to contemporary living than rings and amulets of 3,000 B.C. excavated in the Middle East. Plunkett's drawing is just intricate enough to include every out-of-date detail and reminder of impressions that might be omitted in the diary descriptions of the events, but the

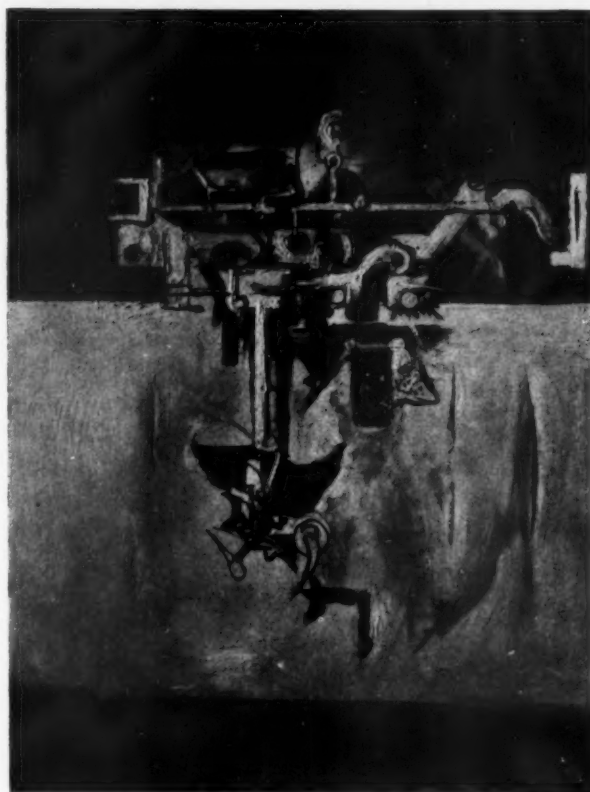


Fig. I. CHEVEUX DE FRISE by Graham Sutherland.
Exhibited by Paul Rosenberg & Co.

spirit is gentle. Plunkett's work, if it can be categorised, falls in with that of the deeper humorists rather than the magazine cartoonists. Although completely different in style, it comes closest to Paul Klee as social comment, and while Plunkett forces us back to a recent moment to make us think, he reacts to the style of his contemporaries as positively as Klee did.

EMIL SCHUMACHER AT KOOTZ

The exhibition of the West German painter Emil Schumacher at the Kootz Gallery revealed him to be a man of great talent. In this, his first one-man show in America, his work reflected interest in rich textures and strong contrasts. Many of his canvases were painted thickly enough to be in high relief, and the resulting surfaces were fascinating. Accident seemed to play an important role in creating special effects that seemed an integral part of his work. The rough textures at times recalled worn old materials. In some of his work the primitivism of his figures brought to mind pre-historic cave painting, in other examples, the wall *graffitti* of the ancient world were brought to mind, not because Schumacher was copying but because he managed to re-capture the appearance of the old and the primitive in his group of expressionist studies that were very nearly abstract. Schumacher, born in 1912, has won prizes in numerous inter-national competitions in recent years, from New York to Tokyo, because his sombre, strong canvases are most beautifully constructed and most expressive. His work is a most important addition to the roster of adherents of the so-called abstract expressionist tendencies.



Fig. II. Huastec Culture, Mexican, XVth Century.
The Brooklyn Museum.

METROPOLITAN YOUNG ARTISTS SHOW

The National Arts Club in New York, best known as the bulwark of conservatism, has a new members group interested in all the directions of art today. Their most recent project was an exhibition surveying the work of young American painters. The method of selection was unusual, and rather fair. A group of artists was asked individually to select paintings by younger colleagues they thought promising, and a panel of distinguished collectors of American art were asked to award prizes to the best of the group. The resulting exhibition was a fine cross-section of the tendencies prevalent in American painting. One objective in showing the work of artists whose ages ranged from twenty-one to forty was to give the less recognised men and women of talent an opportunity to be seen. It was most interesting to see the many directions of young painters, all of whom seem to work with zeal and sincerity. The range was from the various realistic tendencies to complete non-objectivism, and it makes one wonder if these many directions don't all have to be recognised as, if not equally important, equally valid and related. The group chosen were colourful and talented and the show holds promise for the future of the club as well as the painters exhibiting.

ANCIENT ART OF THE AMERICAS AT BROOKLYN

The arts of the folk who peopled the Americas before European colonisation were surveyed in recent exhibition at The Brooklyn Museum. The exhibition included all the



Fig. III. Clay stone pipe in the form of an eagle or hawk, standing on a curved platform. Excavated in 1832, Naples, Illinois.

The Brooklyn Museum.

Americas from the arctic to the Argentine, enabling one to see the patterns of cultural influences that pervaded the two continents, and its scope was as ambitious chronologically as it was geographically, going from Paleo-Eskimo art of 700 B.C. to 300 A.D. to the sophisticated art of the advanced cultures that greeted the Spanish Conquerors in Mexico and Peru. Each of the cultures developed an art based on conventionalising, simplifying and abstracting real form. One of the earliest examples exhibited was a bone vigorously incised in a rich pattern of curving lines and circles, a product of the Old Bering Sea Culture in the Far North, reminiscent of the artifacts found in Siberia and along the Asian coast. A head from the Pacific Northwest Coast, difficult to date but almost certainly executed before 1,000 A.D., was grotesque, a caricature stylised in a way that retained vitality because its form was determined by careful observation as seen in the abbreviation of the jaw-bone and ear into a single form. The more recent art of the Indians of Illinois and Ohio, manifestations of the Woodland culture is represented by, among other things, a pipe in the form of an eagle, realistic but simplified to suit the small scale. Influences from Meso-America are discernible along with those of the North in the Woodlands style and its successor, several centuries later, the Mississippi style which had a greater influx of the strange iconography of Mexico. The most memorable manifestations of the influential Mexican cultures are monumental in scale, but the selection of smaller scale sculpture in the show went far in suggesting the style characterised but simplifications in archaic terms in some instances, and distortion to express some mysterious conception of a deity at other times, but always imbued with power and a barbaric vitality. The art of Peru, a major influence on the more Southerly cultures, less sombre and more delightful in its abstracting tendencies, has more colour than that to the North. The effigy vessels, strongly simplified but individual enough to appear realistic, are an interesting contrast to the flat linear designs with figures that are used on bowls and cups. The exhibition, besides teaching one about early art in the Americas, presented a stimulating account of some non-classical approaches to visual expression and the catalogue by Jane Powell, the curator responsible for the show, was an excellent summation.



To be sold at Christie's on February 9th.—Left to right: James I by Isaac Oliver, 1½ in. high; Arabella Stuart by Peter Oliver, 2½ in. high; Anne of Denmark, Queen of England, by Nicholas Hilliard, 1½ in. high; Bridget Cromwell by Samuel Cooper, 2 in. high; Mary Fairfax, Duchess of Buckingham, by Samuel Cooper, 2½ in. high; and Mistress Katherine Chadwick by Samuel Cooper, 2½ in. high.

FORTHCOMING SALES

CHRISTIE'S

Thursday, January 21st. ENGLISH 18TH CENTURY FURNITURE, EASTERN RUGS AND CARPETS, OBJECTS OF ART. Including a fine pair of George II pinewood open armchairs; a small Sheraton satinwood writing table in the French style; a small Adam mahogany cabinet; two Sheraton painted and inlaid side tables; a Sheraton mahogany sideboard; a fine Nain rug; and Kashan silk rugs.

Friday, January 22nd. PICTURES OF THE 19TH CENTURY, the property of the Rt. Hon. the Earl of Inchcape and others. Including works by T. Creswick, R.A., T. Daniell, R.A., W. Holman Hunt, James Holland, E. S. Lundgren, E. van Marcke, P. Nasmyth, J. B. Pyne, W. Clarkson Stanfield, R.A., R. Senet, M. Scholz, W. Shayer, Sen., H. le Sidaner, A. Simonetti, C. Towne, F. R. Unterberger, and W. F. Witherington.

Monday, January 25th. CONTINENTAL FAIENCE, MAJOLICA & PORCELAIN and ENGLISH & CONTINENTAL GLASS. Including an interesting Bohemian zwischenglas painted with figures playing billiards; two signed Mildner glasses; a 16th century Urbino dish painted with Manna of Heaven; and a pair of Sevres and Louis XVI ormolu vases and covers.

Wednesday, January 27th. ENGLISH AND FOREIGN SILVER.

Thursday, January 28th. ENGLISH AND CONTINENTAL FURNITURE, EASTERN RUGS AND CARPETS, OBJECTS OF ART. Including a set of five Chippendale mahogany chairs and an armchair; an Empire Mahogany secretaire-abattant; a French Renaissance walnut cabinet; and an 18th century marquetry cylinder bureau.

Friday, January 29th. PICTURES OF THE 16TH, 17TH AND 18TH CENTURIES, chiefly from the Dutch, Flemish and Italian Schools. Including works by Rosa da Tivoli, N. Angiolini, H. de Meyer, and L. Backhuysen.

Thursday, February 9th. A FINE COLLECTION OF ENGLISH AND CONTINENTAL MINIATURES, the property of C. H. Samuelson, Esq. Including Miniatures by: Isaac Oliver, John Smart, Nicholas Hilliard, Samuel Cooper, George Engleheart, John Hoskins, William Grimaldi, Andrew Plimer, Richard Grosse, and Richard Cosway; and including perhaps the only, or certainly one of the very few, enamels by John Smart.

W. & F. C. BONHAM & SONS

Wednesday, January 13th. Carpets and Rugs.

Thursday, January 14th. Antique and Modern Furniture. A collection of Old and Modern Pictures.

Friday, January 15th. Old and Modern Engravings, Watercolours and Drawings.

Wednesday, January 20th. Porcelain, Glass, Clocks, Bronzes, etc.

Thursday, January 21st. Antique and Modern Furniture. An important collection of Old and Modern Pictures by eminent painters of the Dutch, French, Italian, German and English Schools, including a selection of fine carved frames.

Friday, January 22nd. Furs, including Mink, Persian Lamb, Ocelot, Musquash, Sable, Kolinsky and less expensive furs.

Wednesday, January 27th. Carpets and Rugs.

Thursday, January 28th. Antique and Modern Furniture. A Collection of Old and Modern Pictures.

Friday, January 29th. Old and Modern Engravings, Watercolours and Drawings.

SOTHEBY'S

Tuesday, January 26th. Fine English pottery and porcelain, the property of Mrs. Martha Isaacson, of Seattle, Washington, the late Sir Ian Heilbron, F.R.S., and other owners, including a rare Worcester junket dish, a finely decorated Worcester fluted dish by James Giles, a pair of rare early Worcester sauce-boats, a fine collection of Worcester scale-blue and apple-green porcelain, the property of G. P. Pritchard, Esq., a rare and interesting Chelsea sphinx cane handle, a series of six Hans Sloane plates, a Bow group of Mars, a Chelsea coloured 'goat and bee' jug, the celebrated Worcester coloured and dated 'scratch-cross' mug, the property of Dr. H. E. Rhodes. Ill. Cat. (9 plates), 4s. 6d.

Wednesday, January 27th. XVIIIth century and modern paintings and drawings, of various owners.

Thursday, January 28th. Fine jewels, the property of Mrs. S. R. Lowe, Mrs. Edith Philcox, Mrs. L. Ellett-Brown, the late Mrs. J. D. Franc, the late Mrs. G. M. Jefferson, the Hon. Mrs. Parish, Miss L. L. Galsworthy, and other owners, including a three-row cultured pearl necklet, a necklet in emeralds and diamonds, a diamond flexible bracelet, an important antique pendant in emeralds and diamonds, a two-row pearl necklace and two single-row pearl necklaces, an antique parure in turquoises and diamonds, a diamond three-stone brooch, two emerald single-stone rings, a sapphire and diamond bracelet and a bracelet in emeralds and diamonds. Ill. Cat. (5 plates), 2s. 6d.

Friday, January 29th. Works of art, tapestries, textiles, clocks, fine English and Continental furniture, the property of various owners, including the well-known Hornby Castle suite of seat furniture, c. 1690, an Adam collector's cabinet, c. 1770, 2 ft. 8 in. wide, both illustrated in the *Dictionary of English Furniture*, an important suite of Adam dining room furniture, six Queen Anne needlework covered chairs, an XVIIIth century mirror painting in a Chippendale gilt frame, a fine George II mahogany bureau book-case; also a rare set of XVIIIth century Soho tapestries, fine English XVIIIth century furniture, including sets of painted chairs, and a suite of Hepplewhite armchairs in the French taste, the property of the late Mrs. J. L. Motion. Ill. Cat. (12 plates) 6s.

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(Continued on page 30)

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